CAML REVIEW / REVUE DE L'ACBM

Reports, News, Essays / Rapports, nouvelles, essais

Research Articles / Articles de recherche

Message from the President / Message du présidente

Here we are in the busy summer season of conferences and vacations. I hope everyone will have an opportunity to take some time to enjoy musical moments, perhaps in a natural setting if at all possible!

The winter months passed by in a flurry of activity for the Board. We welcomed Bill Blair (University of Victoria) and Laura Reid (University of Calgary) to the board on an interim basis to serve in the positions of Member at Large and Communications Officer respectively. We also hosted 3 online CAML conversations, all of which were well attended (and I believe enjoyed by all!) As well, we recruited members from our retiree community (the best o' the bunch!) to support some revisions of our bylaws, which, by the time you read this, hopefully will have been passed at our AGM on June 12.

Our annual conference will have taken place June 12-13, at McGill University in Montreal, in conjunction with the FHSS Congress. As I am writing this, I am looking forward to connecting with our community again, both in person and online. I promise a full report in the next issue of CAML Review.

In the coming months we have a few more projects planned, in particular the wrangling of our variously located organizational documents for deposit into LAC. Please stay tuned for forthcoming messages about this project as it progresses. As well, you have likely heard that CAML has put in a bid to host IAML 2027. There will be further updates after

Nous voilà arrivés à l'été, saison de vacances et de congrès. J'espère que chacun.e prendra le temps de profiter de moments musicaux dans la nature, si possible!

Le conseil d'administration (CA) a été très occupé au cours de l'hiver. Nous avons provisoirement accueilli au CA Bill Blair (Université de Victoria) et Laura Reid (Université de Calgary) en tant que conseiller et agente des communications, respectivement. Nous avons également tenu trois conversations en ligne, qui ont attiré beaucoup de participant.e.s (et ont été appréciées de tous et de toutes!). En outre, nous avons fait appel à des membres à la retraite (les meilleur.e.s!) pour faire la révision de certains de nos règlements qui, nous l'espérons, aura été soumise à l'AGA le 12 juin.

Le congrès annuel aura lieu les 12 et 13 juin 2024, à l'Université McGill de Montréal, conjointement avec celui de la Fédération des sciences humaines. Au moment où j'écris ce message, j'ai hâte de revoir les membres de notre communauté, tant en personne qu'en ligne. Je présenterai un rapport complet du congrès dans le prochain numéro de la *Revue de l'ACBM/CAML Review.*

Nous avons planifié quelques projets pour les mois à venir, en particulier retirer les documents relatifs à notre organisation de divers endroits pour les déposer à Bibliothèque et Archives Canada. Nous vous garderons au courant de l'évolution de ce projet. Vous aurez probablement appris que l'ACBM/CAML a offert d'accueillir l'AIBM en 2027.

this year's IAML Congress Stellenbosch South Africa (June 23 - 28). Unfortunately, I will not be attending, but will look forward to hearing about it from several of our colleagues who will be there.

I will close this message with a wish for your continued well-being and happiness, and a reminder that, in the words of musician Jakob Dylan, "something good this way comes"...

Lucinda Johnston

CAML President (2023-2025)
University of Alberta Library
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Nous en saurons plus après la tenue du congrès de l'AIBM à Stellenbosch, en Afrique du Sud, du 23 au 28 juin 2024. Je ne pourrai malheureusement pas y être, mais je suis impatiente d'entendre les comptes rendus que m'en feront plusieurs de nos collègues.

Je vous souhaite bien-être et bonheur, et j'emprunte les paroles du musicien Jakob Dylan pour conclure : « Quelque chose de bon se présente… »

Lucinda Johnston

Présidente de l'ACBM/CAML (2023-2025)
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Editors' Column / Chronique de la rédactrices en chef

Dear readers,

Spring has arrived, and with it, the June 2024 issue of CAML Review! The past six months have flown by. In southern California, vivid spring wildflowers are starting to bloom, and in Saskatchewan, the sun is peeking out from behind the clouds (in between spring thunder storms)!

In This Issue

This issue includes scholarship from within the CAML community. We proudly feature two refereed articles: "An Examination of Faceted Searching in Discovery Systems and The Impact on Information Discovery," by **Katie Lai** (Marvin Duchow Music Library, University of McGill) and "The Secret Path to Reconciliation: Impact and Legacy of Gord Downie's Musical Activism," by **Duncan McCallum** (PhD candidate in musicology, Don Wright Faculty of Music, Western University.)

This issue also features a paper by **Trevor Deck** (University of Toronto), **Brian McMillan** (Western University,) and **Kevin Madill** (UBC) called "Navigating the New Normal: Discussing Electronic Music Scores During COVID-19." The Spotlight on Collections column features an interview with mezzo-soprano **Marion Newman** (Nege'ga), of Kwagiulth and Stó:lō First Nations, who was recently recruited to the Music Faculty at the University of Victoria. Marion discusses her perspective on

Chers lecteurs, chères lectrices,

Le printemps est arrivé, de même que le numéro de juin 2024 de la *Revue de l'ACBM/CAML Review*! Les six derniers mois ont passé rapidement. Dans le sud de la Californie, des fleurs hâtives aux couleurs vives éclosent, et en Saskatchewan, le soleil sort timidement des nuages (entre deux orages!).

Dans de numéro

Vous trouverez dans ce numéro des écrits de la communauté de l'ACBM/CAML. Nous sommes heureuses de vous présenter deux articles évalués par les pairs : « An Examination of Faceted Searching in Discovery Systems and The Impact on Information Discovery », de **Katie Lai** (Bibliothèque de musique Marvin Duchow de l'Université McGill) ainsi que « The Secret Path to Reconciliation: Impact and Legacy of Gord Downie's Musical Activism », de **Duncan McCallum** (doctorant en musicologie à la Faculté de musique Don Wright de l'Université Western).

Nous vous offrons également un écrit de **Trevor Deck** (Université de Toronto), **Brian McMillan** (Université Western) et **Kevin Madill** (Université de la Colombie-Britannique) intitulé « Navigating the New Normal: Discussing Electronic Music Scores During COVID-19 ». L'article vedette : une entrevue avec la mezzo-soprano **Marion Newman** (Nege'ga), des Premières Nations Kwagiulth et Stó:lō, que la Faculté de musique de l'Université de Victoria a

performing music by First Nations and other Indigenous composers on modern stages from western-style music scores.

Anti-Racism Work

In January 2024, the editorial team met for our bi-annual anti-racism and anti-oppression discussion. We chose to focus our discussion around the topic of bias and inclusion in academic writing, particularily in how we as editors may work with authors to flag and address bias in written submissions to the journal.

As part of the discussion, we read an article titled ['It's "Hip Hop," Not "hip-hop"'](#) by authors Tasha Iglesias and Travis Harris. We also looked at the [inclusive writing guidelines and resources page](#) from the Government of Canada and a chapter of the Chicago Manual of Style titled "Bias the the Editor's Responsibility." As a team, we have realized that there are some additions and clarifications we can make to the CAML Review Author's Guidelines, a task that we aim to begin this year.

We look forward to seeing many of you, either in person or online, at the [2024 CAML Conference on June 12 and 13 at McGill University in Montreal](#). This year's conference will once again be offered in hybrid format as part of the Congress of the Humanities and Social Sciences. The theme for Congress this year is "Sustaining shared futures." Please register to attend, if you haven't already; and, if you are presenting, consider submitting your work for

récemment engagée. Marion nous donne sa perspective sur la prestation de la musique des Premières Nations et d'autres compositeurs autochtones à partir de partitions traditionnelles.

Antiracisme

En janvier 2024, l'équipe de rédaction a tenu ses rencontres semestrielles pour parler d'antiracisme et d'anti-oppression. Nous nous sommes concentrés sur les préjugés et l'inclusion dans les écrits érudits, en particulier sur la façon dont les réviseur.e.s peuvent collaborer avec les auteur.e.s pour aborder les préjugés dans les articles soumis au journal.

Dans le cadre de cette discussion, nous avons lu l'article titré : [« It's "Hip Hop," Not "hip-hop" »](#) de Tasha Iglesias et Travis Harris. Nous avons également étudié [Écriture inclusive — Lignes directrices et ressources](#) du gouvernement du Canada et un chapitre du *Chicago Manual of Style* intitulé « Bias and the editor's responsibility ». En tant qu'équipe, nous avons compris que nous devons apporter des ajouts et des clarifications aux lignes directrices destinées aux auteur.e.s de la *Revue de l'ACBM/CAML Review*, un projet que nous avons l'intention d'entamer cette année.

Nous avons hâte de voir plusieurs d'entre vous, soit en personne, soit en ligne lors du [Congrès 2024 de l'ACBM/CAML, les 12 et 13 juin 2024, à l'Université McGill de Montréal](#). Le congrès de cette année se déroulera une fois de plus en format hybride, dans le cadre du Congrès de la Fédération des sciences humaines, dont le thème sera : « Assurer nos avenirs communs ». Si vous ne l'avez pas déjà fait, veuillez-vous y inscrire. Ceux et celles qui y

publication in the December 2024 issue of CAML Review.

In the meantime, happy reading!

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font des présentations devraient penser à les soumettre pour publication dans le numéro de décembre 2024 de la *Revue de l'ACBM/CAML Review.*

Entre-temps, bonne lecture!

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CAML Milestones

This column aims to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the co-lead editors to have your news published in the next issue!

Awards

Risa de Rege (University of Toronto) is the recipient of the Liesbeth Hoedemaeker-Cohen Fund & The H. Robert Cohen / RIPM Fund for IAML Congress Travel 2024. Risa de Rege is an emerging library professional, having completed her library science degree in December 2023. She is currently working at the University of Toronto Music Library. At IAML 2024, Ms. de Rege will give a poster presentation on the sheet music of a South African patriotic song from the University of Toronto Music Library's collection. Using this song as a case study, she will analyze how bibliography, history, and music connect to each other.

Staffing News

Houman Behzadi (Marvin Duchow Music Library at McGill University) will be on sabbatical leave from July 2024 to June 2025. His project during this time is to research and document the history of the Marvin Duchow Music Library.

Carolyn Doi (University of Saskatchewan) will be on sabbatical leave from July 2024 to June 2025. Her sabbatical project will focus on inclusive music collecting in Canada and an assessment and documentation of the Canadian BIPOC Composers Shared Collecting Initiative.

Jan Guise (University of Toronto) will return after one year of sabbatical leave to her position as Head of the Music Library at University of Toronto in July 2024. Tim Neufeldt's leadership as Acting Head of the Music Library at University of Toronto over the past year is deeply appreciated by his colleagues in Toronto and across the country.

Joseph Hafner (McGill University) accepted the position of Dean of York University Libraries, where he will start on July 1st, 2024.

Kevin Madill (University of British Columbia) has announced his retirement from his position as Music Librarian at University of British Columbia, where he has worked for over thirteen years.

Brian McMillan (University of Western Ontario) was recently renewed for another five years as Director of the Music Library at Western Ontario University.

Marc Stoeckle (University of Calgary) is returning to University of Calgary in July 2024 after a one-year sabbatical.

Congratulations, CAML colleagues!

IAML Congress 2027 Proposal: 20-26 June 2027

CAML is proposing to host the IAML Congress in Toronto, 20-26 June 2027. The following proposal was prepared by Jan Guise at the University of Toronto Music Library, with the approval of the CAML Board. The proposal follows the "Guidelines for Proposals to Host a IAML Congress" document. Jan presented this proposal to the IAML Board at their midwinter meeting in January 2024, where it was approved. The next steps are a discussion and approval by the CAML membership at the Annual General Meeting (AGM) in Montreal in June 2024, followed by a vote at the IAML General Assembly in Stellenbosch, South Africa at the end of June 2024.

We welcome your questions and comments at the CAML AGM (which will be hybrid) or via e-mail to jan.guise@utoronto.ca.

Proposal

Host Country: CANADA (Canadian Association of Music Libraries, Archives and Documentation Centres)

Proposed City: TORONTO (hybrid)

- At just over 3 million people, Toronto is Canada's largest city, and the capital city of the province of Ontario. In late June, you can expect the weather to be sunny with temperatures in the mid 20's Celsius. Destination Toronto has tourism information on attractions, culture, and accommodations.

- Accessible by air, rail, or car. See Destination Toronto's Travel Guide. Toronto has an international airport with direct train service to the city centre. Car rental is possible, but not recommended for the congress venue, as parking is expensive and limited in the downtown core. Taxi service is recommended. Public transit is also safe and reliable, and easy to use with a tap-enabled credit or debit card. Bike Share Toronto is also a reliable and affordable way to get around the city centre by bicycle.

- We are committed to making IAML 2027 a *fully hybrid event* (see page 2).

Organizing Committee: Jan Guise, Lucinda Johnston, others to be determined

Contact Person: Jan Guise (jan.guise@utoronto.ca)

Venue: University of Toronto, Faculty of Music and Music Library (Edward Johnson Building - EJB)

The Faculty of Music is on the downtown, St. George, campus of the University. The Edward Johnson Building (EJB) houses the Faculty of Music and the Music Library. EJB is centrally located in Toronto, steps from the "Museum" metro stop. The area is very safe for walking. There are green

spaces nearby (Queen's Park, Philosopher's Walk) where delegates can get fresh air during coffee and lunch breaks.

- Walter Hall (490 seats): for the General Assembly, the Closing session, and any plenary sessions

- Walter Hall (as above), Geiger Torel, Boyd Neel: 3 rooms seating around 100 persons for parallel paper sessions

- RM 130, RM 330, RM 225: 2 rooms seating 30-40 persons for parallel working meetings — this is sufficient capacity for meetings of the Forum of Sections and the Forum of National Representatives

- Walter Hall lobby or Main EJB lobby: communal areas for vendor exhibitions, poster sessions, and coffee breaks

- Opening reception and closing banquet: the university has several beautiful halls that would make great venues (e.g., Trinity College, or the Hart House "great hall")

Sustainability: To help offset the carbon emissions of travel and other congress elements, we are committed to making IAML 2027 as sustainable and "green" as possible. We have already identified a collaborator in the University's Sustainability Office who will help us in this area. That Office provides certifications for campus events, and we will strive for their highest certification (Platinum).

Technical Equipment availability: screens, projectors, wi-fi (Eduroam), are all available in each classroom. Walter Hall concert hall is wired for live streaming.

We are committed to making IAML 2027 a *fully hybrid event*, whether that means asking volunteers in each room to turn on Zoom on their laptops to "live stream" each session (free), or hiring the University's Media Production department to provide all the technology (current cost is CAD 2700.00 per room per day), or something in between. The Music Library Association (USA branch of IAML) has recent success with hybrid events, and we will learn from their experience.

Accommodation Options: There is a great variety within walking distance to the Faculty of Music. Hotels in the city centre are very expensive during the summer months, so most delegates will prefer the dormitory options. With many condominium buildings nearby, there will also be "Airbnb" type short-term rentals available.

- Dormitory-style (all have air conditioning):
  - Victoria College Rowell Jackman Hall apartment-style residences (400m) – CAD 95/EUR 65 per room including breakfast.
  - Toronto Metropolitan University Daphne Cockwell Complex apartment-style residences (2.3km) – CAD 65/EUR 45 per room no breakfast
  - Chestnut Residence (1.8km) – CAD 187/EUR 127 including breakfast.
- Hotels:
  - Kimpton St. George (750m) CAD 460/EUR 313

- o Park Hyatt Toronto (350m) CAD 788/EUR 535

- o Yorkville Royal Sonesta (500m) CAD 414/EUR 282

- o The Anndore House (850m) CAD 370/EUR 252

Budget/Sponsorship: We have begun collecting quotes for EJB classrooms, local hall rentals for receptions, and catering for coffee breaks and the closing banquet. We are also gathering information on which venues and accommodations require pre-payment or deposits. We are confident that we can manage the budget for the "normal" IAML congress registration fee (€300), and the "normal" closing banquet fee (€75). We expect sponsorship from University of Toronto Libraries, the Faculty of Music, and local and international music vendors. There are also Canadian government grants available for such events. The Faculty of Music has a Research and Grants Officer with whom we can collaborate to determine which grants are appropriate, and their application deadlines.

Evening Concerts/Wednesday Excursions/Post-Congress Tours:

- Many possibilities for Wednesday excursions (City tour on open air bus, Churches/organs/carillon, Historic Fort York, Rouge Urban National Park, Canadian Broadcasting Corporation, Toronto Public Library, Toronto Symphony or Canadian Opera Company libraries, craft breweries)

- Many possibilities for post-conference tours (e.g., Niagara Falls, winery tours, Muskoka "cottage country")

- Dozens of ensembles and venues for evening concerts

Possible Collaborating Associations: Music Library Association (IAML-US branch)

Spotlight on Music Collections:
Interview with Marion Newman (Nege'ga,) Mezzo Soprano

While previous Spotlight columns have focused on music collections and archives in Canada through the voices of those who work with them, this interview takes a slightly different angle by focusing on the career of mezzo soprano Marion Newman (Nege'ga), an internationally recognized opera singer who will be joining the University of Victoria School of Music as Assistant Professor on July 1, 2024. Newman is known across Canada and worldwide for her performances of the works of living Indigenous composers.

In this interview, Marion discusses navigating - and stretching the limits of - the modern world of opera while proudly bearing her identity as Kwagiulth and Sto:lo. She also reflects on the complexities of balancing Indigenous traditions with modern Western music practices and, in particular, her experiences working with written, recorded, and published Indigenous-composed music when Indigenous songs and stories have often been passed down orally and through memory. In addition, Marion discusses the role that library collections may play in her work as a faculty member at the University of Victoria. The interviewer, Kyra Folk-Farber, is honoured to be good friends with Marion as well as former singing colleagues while they both lived in Toronto, and collaborating with Marion on this interview was, unsurprisingly, a total delight.

Spotlight on Music Collections aims to profile interesting or unique music collections and archives in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual to be featured in a future edition of this column, please email: camlreview@caml-acbm.org.

Hi, Marion. Can you introduce yourself to our readers?

My name is Marion Newman. My traditional name is Nege'ga. I am a Kwagiulth and Sto:lo mezzo-soprano with English, Irish, and Scottish heritage. I like to distinguish between my First Nations lived experience and my heritage from across the pond because although I've visited my relatives in England, performed opera in Ireland, taken Scottish dancing lessons as a kid, and have celebrated Robbie Burns day by eating haggis on occasion, I haven't spent enough time in any of those places to really feel that I am connected to them meaningfully and culturally. I have also noticed that I am never asked to perform concerts around Scottish, Irish or English themes, even though I've always

been open about that heritage. And this is of note because I am constantly asked to perform works and concerts with Indigenous themes.

IMAGE 1. MARION NEWMAN PHOTO CREDIT : V. TONY HAUSER

In addition to my singing career, I have a few other roles. I am the radio host for Saturday Afternoon at the Opera on CBC, our Canadian National radio station. I will be joining the teaching faculty at the University of Victoria, my alma mater, as Assistant Professor of Voice in July 2024, and I am a co-founder of Amplified Opera[2]. I have been dipping my toes into the waters of dramaturgy and direction, too, developing Indigenous led opera and curating performances of all kinds.

I am claimed by both my Kwagiulth and Sto:lo communities and enrolled as a band member of the Kwakiutl Band at the Northern tip of Vancouver Island. While I represent my family and my communities and am responsible for doing so in a good way as a visibly Indigenous person, I do not represent every Indigenous person when I speak. The Indigenous cultures across North America differ vastly in many ways and it's important not to generalise in a way that encourages pan-Indigeneity because that is a form of erasure. As I gather experience and meet more colleagues with good ideas and different understandings of our ways, I sometimes change my mind about issues based on the evidence and experience they present. Being in relation with my communities means that I always need to be aware of how I represent all of us, even though I maintain my own agency and points of view.

Can you talk about some of your notable performances that include music by Indigenous composers? What are some Indigenous-themed operas and shows you have performed in recent years?

I have been a part of nearly every Indigenous-themed opera and song cycle that has emerged within the past 30 years or so. As a classically trained opera singer with a Masters in voice from the

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[2] Amplified Opera's stated mandate is to place artists at the centre of public discourse. The company hopes to "hold space for challenging and diverse voices to express themselves and share their experiences in a way that feels authentic and on their own terms." https://www.amplifiedopera.com/our-story.

San Francisco Conservatory who can sight read well, I have been sought out to represent a number of Indigenous roles, particularly for new works. While we talk about and encourage colour-blind casting in the operatic sphere, I still think it's important to cast Indigenous singers in Indigenous roles. There has been a long history of romanticised depictions of First Nations, Inuit, and Métis people. This kind of misrepresentation leads to a loss of identity, confusion, and misled expectations for those of us who live the experience of being Indigenous every day. I have arrived at many first rehearsals, costume fittings, and even performances where I suddenly realised that there had been an expectation of how an Indigenous person should appear, and I did not meet that expectation. Fringe, feathers and beads – the Hollywood style look of a pan-Indigenous person – are all things I wear occasionally, but I also tend to wear the same fashions that most singers wear to auditions, rehearsals, and performances. I have been mistaken for Mediterranean or some kind of Asian mix among those who don't yet know that I'm from people who have lived in what is now called Canada for thousands of years. I have yet to run into anyone who immediately thinks I'm Irish, Scottish, or English. While we work toward shedding the stereotypes and bringing forth a more fulsome and accurate image of Indigenous people, I prefer to know that the people playing Indigenous characters are informed in their acting choices by real, lived experience.

I've played the Third Lady in an Indigenized version of *The Magic Flute* by Mozart with the Vancouver Opera. In that production, the costumes, set, and narrative were changed to make Tamino a youth from the xʷməθkʷəy̓əm (Musqueam) Nation of the area. Some of the spoken text was translated into hən̓q̓əmin̓əm̓. This was an early show of interest in telling stories of the land in a way that included the original peoples of the opera's adapted location. It seemed bold and progressive at the time, and the visuals, which were created by Indigenous artisans that were hired for that particular project, were truly striking. But cultural needs have shifted, and I don't think we need to re-paint the western canon with an Indigenous brush anymore. We have our own stories to tell.

I played the lead role of Noodin-Kwe in the opera *Giiwedin* by Spy Denommé-Welch (Algonquin-Anishnaabe) and Catherine Magowan (Jewish Hungarian-Canadian). This was a story about the displacement of women in their traditional roles as Matriarchs and political decision makers as British colonialism rolled over North American lands and peoples. Spy crafted the libretto and some of the melodies, and Catherine co-composed the score.

I was nominated for a Dora Award for my portrayal of Shanawdithit in the opera of the same name. Yvette Nolan, an Algonquin playwright, director, and dramaturg, and Dean Burry, a Canadian composer, were the creators of *Shanawdithit*. This opera depicted the final months of the "last of the Beothuk" people. After being captured during a raid, Shanawdithit was an indentured servant to a family of settlers and was then sold to a historian to live out her final months. That historian mined Shanawdithit of her language and knowledge of her culture, with the intention of starting a Beothuk Institute in memory of a disappeared people, as Shanawdithit slowly succumbed to what is believed to be tuberculosis. It is well known in oral histories of the Mi'kmaq that the Beothuk

intermarried with them, and that many may have integrated during the Beothuk purge in order to survive. It served the government to disappear an entire people so they could lay claim to the lands and resources. One of the things I loved most about this opera and the creation of it was that Indigenous creators and artists were heavily involved in the process. The story wasn't yet another piece of trauma porn or a made-up love story of an explorer finding meaningful connection in the wilds of the new world. Unlike pieces by non-Indigenous creatives who have tried to tell stories about us by serving these stereotypical romantic notions, Shanawdithit is a role I would happily perform again.

I Call myself Princess, capitalization missing for 'myself' on purpose, is a play with opera in it by Jani Lauzon, Métis artist. I was sought out to play the role of Tsianina Redfeather. Tsianina was a real person, like Shanawdithit, and she travelled throughout North America and Europe performing re-imagined melodies of Indigenous peoples from across the continent. Composer Charles Wakefield Cadman and librettist Nelle Eberhart took melodies from Indigenous communities throughout the United States and turned them into quaint parlour songs that Tsianina sang while Cadman accompanied her on the piano or on his wooden flute. This would be considered blatant cultural appropriation by today's standards. However, in the early 1900's, Tsianina would have been forbidden to perform her own community's songs or ceremonies, let alone to appear in anything resembling regalia, so this was one way that she could stay somewhat connected to her culture and keep those melodies alive. Tsianina was also able to remain independent and to live freely off the reservation. In this play, a young Indigenous opera singer named Will discovered Tsianina and Cadman's work while he attended opera school in a large city in the present day. Through the magic of a sacred fire, Tsianina and Will meet across time and discuss why Tsianina was engaging in a practice that would be so frowned upon today. It was a wonderful reminder of one way that people like me have remained resilient, adjusting to the times in order to remain present today.

Missing is an opera about missing and murdered Indigenous women. I became involved in workshops for the music just after the libretto-writing stage was complete. Marie Clements (Dene, Métis) wrote the libretto and Brian Current wrote the score. I played the role of Dr. Rose Wilson, an Indigenous lawyer who tours universities to speak to the epidemic of missing Indigenous women, in the City Opera Vancouver/Pacific Opera Victoria co-production and world premiere, the remount that toured throughout western Canada, and the Alaskan production with Anchorage Opera.

I will also be performing the role of Dr. Wilson for the recording of the opera, set for release in 2025. I am part of a collective of artists called ATOM; Artists of The Opera Missing. We are making sure this story continues to be told through this emotional and incredibly beautiful medium, and that it will raise awareness and empathy that we hope will lead to solutions. Once the recording is available, we hope to find many more opportunities for this opera to be performed. I have directed scenes from this opera for the students at Manitoba University's Desautel School of Music and am negotiating possibly directing a full production of the work for one of Canada's indie opera companies.

One of the most important lessons I have learned from engaging with this opera is that it is not only important to cast the opera with people who have lived experience, but that it is also important to include Indigenous representation in the musical and dramatic leadership of the piece. Tim Long is a Muskogee/Creek and Choctaw conductor, and he has held the baton for all of the performances I've been in. We have had a non-Indigenous director for one production and an Indigenous female director for another. I had to work for over a month to pull out of the heaviness of the earlier productions. The Indigenous female director inherently understood that we didn't need to "get into character and the depression" of missing a loved one. As Indigenous people, we all know the reality of missing loved ones, and we carry that reality alongside our everyday thoughts and feelings. It was a relief to be able to perform such a difficult story without being torn apart. The performances, as directed from two very different viewpoints, had the same respective impacts on the audience, even though the effect it had on the Indigenous and non-Indigenous cast members was less damaging in the second case.

Can you share some examples of how your performances of Indigenous operas have impacted your audiences?

Every piece of Indigenous opera or theatre that I've engaged in has started conversations. Conversations with audience members as well as the companies that are mounting the work, the other players, and the creative teams, including stage management and stage hands. Sometimes people are afraid to ask questions and other times I am weary of the questions they aren't afraid to ask. Being Indigenous in a time when we are given some space to share our realities and ways of being is a winding path full of joys and heartaches. I have come to realise that, for various reasons, the general public is either unaware that we even still exist or that most of us don't wish to be seen as victims. I experience so much joy in my life and I know that it is the ability to experience joy that has made our people resilient and keeps us rising in this society, despite what has been done and what has been taken away. Because of these works and the opportunities to meet with audience members after a show, or to engage in discussions via email well after the fact, I have been able to change minds and hearts. I have been able to share that people like me are healthy and working to bring back our ways that the government tried to take from us.

I have seen audience members express feeling very challenged by the truths that were presented by operas we created. And I've heard back from people who, after sitting with those difficult realities for a while, are grateful to have been given the chance to know more. I've heard that those people are having an easier time engaging in meaningful conversations with their institutions, and that those conversations lead to changes that create better spaces for people like me. We call it reconciliation in Canada, at the moment. After so much use, a word like that can lose its meaning for some, and I think that engaging through art with the topics that create reconciliation is a great way to break down the resistance that people feel when they are uncertain of the outcome.

Image 2. Marion Newman in the world premier of Shawnadithit, an Indegenous-Canadian opera composed by dean burry. Photo credit: Dahlia Katz.

In your view, how do written opera scores and public performances align with some First Nation groups' oral traditions?

Through the Potlatch Ban (legally in place for over 60 years), residential schools, forced adoptions, and a fraught child welfare system among other things we should have lost any and all connection with who we have always been. By quietly taking our ceremonies and cultural ways underground, we still remember much of our traditions, our ways of being, and our songs. Someone wise told me that our elders are our libraries. They are libraries that we need to nurture and care for and listen to before they pass. We have always kept our knowledge through oral tradition, and maybe that has given us strong memories. Sometimes those memories come in the form of thoughts in words and sometimes they come through facility in certain activities.

Music has always made perfect sense to me and has come somewhat easily. I know that music and dance are inextricably connected and that both are important for sharing and performing our traditional ceremonies. Our potlatches are feasts that are moved along through a series of songs that are danced. The dances include beautiful wooden masks, button blankets, and aprons that have percussive objects sewn into them – all of which serve a purpose. As we have started to

include public performances and opera scores as mediums for sharing our stories, some want to engage, and some do not. I have yet to meet someone who isn't curious about how opera singers make the sounds we do, and I've had many traditional singers ask if I have tips for how to make their voices last for several-day-long potlatch ceremonies.

At the last potlatch I attended, one of the elders asked me to sing opera during a dinner break. I did because you cannot say no to an elder. And it felt quite strange to be singing an aria from Samson and Delilah acapella in a Big House. There was a ripple of what felt like shock that ran through the house and for the remaining days of the ceremony I was approached over and over again by people shyly telling me they thought my opera singing was really cool. Writing down my thoughts for this article instead of recording a spoken set of answers doesn't seem odd. Neither does writing down the words and the music for an opera that is created and/or led by Indigenous artists. The times have changed, and so have we. This is partly due to forced assimilation, and partly because there is oral evidence that we have been taking on new ways since the dawn of time. We are humans and we are curious and we are able, so we evolve.

I have a feeling that the misconceptions and misrepresentations of Indigenous people won't end during my lifetime. This is one of the reasons why I think it's important to publish these musical works and keep them in libraries where people will have access to them. Even if the needle moves and we reach a different place in our work to gain equality and equity, we should be able to look back at the path that has been taken to get us to that point. I also think that some of the musical works that are being developed today belong in the current AND future canons.

Do the Indigenous composers you work with generally publish their scores (or plan to publish their scores) or record the performances? What have you observed about how they approach creating in these non-traditional formats?

The Indigenous composers I work with all send out scores that are beautifully rendered using composition software. Most companies and orchestras refuse to play hand-written scores these days and much fewer would be willing to engage in the time it took to learn music orally. In terms of publishing, there are Indigenous composers who publish, and there are some who prefer not to. As we are all navigating the various ways that we traditionally dealt with copyrights or permissions, there is an active ongoing discussion happening in Indigenous circles. I participate in some of these discussions, but certainly not all of them. I've discussed the idea of giving verbal credit and whether or not to say "the song came to me" rather than "I composed" to fit with what we think we know of our traditions. At the moment, the default is to say one has composed a piece, but I think it is interesting to consider other, more traditional options.

Recording performances does seem to be widely popular, and I would guess that this is because it seems to fit well within the tradition of sharing our music orally. My dad's community drum group, which learns and sometimes performs traditional songs from the wide range of represented Indigenous Nations, encourages pulling out cell phones to record the songs they are learning so that

they have a reference to practise with at home. None of the people in that group are ever seen scribbling the songs onto staff paper, although they do share lyric sheets. The drum group is mostly made up of people who have not studied Western classical music, whereas all the composers I'm aware of are classically trained in the Western tradition.

I should also note that there is ongoing work with the Canadian Music Centre (CMC) to create space for Indigenous composers. Several Indigenous composers have been turned away from the CMC composer collective in the past as they were not seen as "professional" or up to the standards of the CMC. During discussions with the Indigenous musical community over the past several years, the CMC has been made aware that Indigenous musicians are unhappy with the practise of "borrowing" tunes from the ethnomusicologist-collected works that reside in various museums. For a time in the 60s and 70s and even into the 80s, non-Indigenous composers were encouraged to borrow from these recordings and to compose around them or to include them in order to create an invented version of "a truly Canadian sound." Little or no consideration was given to what these songs meant, which communities they came from, who should be contacted about permissions, or whether it was respectful to use these supposed folk tunes in a public setting.

As Indigenous scholars and musicians are finally being included in these conversations, it has come to light that there are some serious misuses of traditional melodies, and that they need to be dealt with one by one. A committee of Indigenous artists, the Indigenous Advisory Council[3], is systematically going through the infringing works and discussing what ought to be done about them. Dr. Dylan Robinson xwélmexw (Stó:lō/Skwah), a professor at the University of British Columbia, started this movement. When the Canadian Opera Company (COC) mounted a production of Louis Riel, an opera by Harry Somers with libretto by Mavor Moore, Dylan entered into conversation with the COC about a piece that was used as a lullaby within the opera. The song in question was called the Kuyas, and it came from the Nisga'a of the Northwest Coast. It is a funeral song that belongs to a particular family and is meant to be sung only by family members on the day a family member passes. The Nisga'a were totally unaware that their song was being used as a lullaby in an opera about the Métis people from in and around Manitoba that was written by non-Indigenous men. The COC agreed to partner with the National Arts Centre in Ottawa to commission a replacement aria by Métis composer Ian Cusson. Moore had already written text for the lullaby, so Ian only needed to write the music and orchestrate it to suit the instrumentation that Somers had established. The Kuyas was returned with an apology to the Nisga'a, and the remaining family members of Somers and Moore, who inherited their artistic legacies, as well as the companies that were mounting Louis Riel, learned valuable lessons. I sincerely hope that more composers take it upon themselves to make similar reparations, create solutions, and engage in productive dialogue with the communities who they have taken music from. We understand that

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[3] "Introducing the Indigenous Advisory Council (IAC)," Canadian Music Centre, accessed May 1, 2024, https://cmccanada.org/indigenous-advisory-council/.

these "borrowings" were not done with ill intent, but now that we all know better, it is time to engage in the work of doing better.

In my work as a back-up singer with Jeremy Dutcher, while he was workshopping ideas for his newest album, we did everything orally. It was amazing to see how much he held in his head and how easily he taught us the lines we were to sing. He also made room for harmonisation and improvisation during these sessions. As a person who learned to play the piano via the Suzuki method AND as a culturally aware Kwagiulth and Sto:lo person, I was comfortable with this method of collaboration and learning.

I mentioned that I have done some dramaturgy in my introduction. The most exciting work that I am doing in that role is called *Namwayut*. I was invited by Bramwell Tovey to create a new opera as dramaturg for Calgary Opera. I was given the green light to go about this work in whatever way I wanted and with whatever team I wished to work with. I started by inviting Yvette Nolan to have a conversation with me about being the librettist, or scribe, for the development of the libretto. I started with the idea that I'd like to create an opera around the idea of a phrase that is repeated in Indigenous company. "All My Relations" is often said at the end of a speech or statement. Translated into Kwakwala All My Relations is Namwayut. Kwakwala is the language of the Kwakwakawak'w, of which the Kwagiulth are a part. Namwayut means that we are all one: humans, Earth, plants, animals, elements, and the spiritual realm. We are all connected. I wanted to tell a non-traumatic story through opera. Yvette and I agreed to invite two composers, Ian Cusson, who is Métis, and Parmela Attariwala, who is an ethnomusicologist and musician in addition to being a composer. We then invited some singers who we knew would work well in a collaborative manner, and who also happen to be Indigenous or people of colour. As our piece and our collaborative process has moved along, we have invited some non-POC friends to join us as well. No reconciliation can happen without including everyone, and I think that our collaboration can work well for anyone who is interested in creating art as a community. We are having all sorts of interesting conversations about how to distinguish roles when we aren't staying within our previously understood parameters. We are working on how to credit this work and how to share our working process if the piece should carry on beyond us. And we are building a really beautiful opera with Indigenous leadership. More on that to come in the next few years…

As a scholar, teacher, performer, and especially in your upcoming role as faculty at University of Victoria, how do you see yourself using the physical score collections and music recordings available to you at UVic or other academic music libraries?

In my role as a teacher, I will be enthusiastically drawing on the canon of songs and arias that I learned to sing from as a student. I am eager to see the current collection of 20th and 21st Century music scores at UVic and discover music that I might not have had access to elsewhere. As Indigenous people, the scope of our connection to the world around us has changed drastically since the days when our knowledge was passed along through oral traditions only. I don't think there is anything wrong with "remembering" via paper and ink. My mum worked in our local library

while I was growing up and she used that library to its full advantage while homeschooling my siblings and me until we went on to study at the various universities we attended. Our sideboard in the kitchen was always overflowing with books on every subject we mentioned out loud, in case we wanted to know more than our in-person discussions had given us. I still have most of my physical scores that I bought before the days of downloading digital scores to my iPad, and I will be storing those scores in my office at UVic. They still provide inspiration and a scribbled account (always in pencil) of my growth as a musician that I enjoy reflecting on whenever I pull out a score at a different stage of life. And for all the music I wasn't able to buy, I will be heading to the music library to check it out there. I love the feel of a score in my hands and the sounds made as the collaborative pianist balances playing and flipping to the next page. I also have memories of listening to hours of music in the UVic library to prepare for my "drop the needle" exams in music history. Now that I also have access to online music listening libraries, I may not need to use those physical recordings as often… but for repertoire that is only available in that format, I will happily make the trek across campus. I will be teaching a vocal chamber music class, and I don't have as many scores for that repertoire as I do for solo rep, so I'm sure the library will come in handy for that, too. I'm looking forward to accessing licensed streaming databases, digital recording databases, and digital score collections through my affiliation with the University, both for teaching and for my own research.

What is next for you?

I have a concert coming up at National Sawdust in Brooklyn, New York, the purpose of which is to raise awareness and funds for the Plimpton Foundation. The Foundation has been formed to commission Indigenous composers to create the [North American Indigenous Songbook](https://www.theplimptonfoundation.org/the-north-american-indigenous-songbook)[4]. We hope that once we have published our collection, music libraries will include it alongside the existing canon.

Immediately following that concert, I will head to Vancouver for ten days of workshopping, rehearsing, and performing a concert with *musica intima*. A terrific vocal ensemble, *musica intima* has invited me to curate a concert for them, and I am programming works by both Indigenous and non-Indigenous composers, including myself! The title for the program is *Ki'mola*, meaning "walking together," and I've imagined a world in which settlers came to North America to engage in meaningful conversation and a sharing of ways so that we all remained equal. The concert takes place on June 1st, and my hope is that we will give ourselves and our audience some inspiration to bring the best of who we are as artists and listeners to the work of reconciliation and peace.[5]

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[4] "The North American Indigenous Songbook," The Plimpton Foundation, accessed May 1, 2024, https://www.theplimptonfoundation.org/the-north-american-indigenous-songbook.

[5] More information about *Ki'mola* and *musica intima* can be found at https://www.musicaintima.org/kimola.

Thank you so much for your responses to these questions. Is there anything you'd like to add for our readers?

There is a new opera in development, based on the novel *Indians on Vacation* by Thomas King. Royce Vavrek has created the libretto and Ian Cusson has written the music. I have been participating in all workshops for the music of this work-in-progress, and I performed an excerpt for Edmonton Opera during the pandemic, i.e. when only video content was permitted. That video is available on my YouTube playlist[6]. I'll be joining the workshop of the orchestrated version in Banff in June 2024. The story is about an Indigenous couple, Bird and Mimi, who take a vacation to Prague. Bird brings along his demons: the ones that tell him he isn't good enough, his health is failing, he will never amount to anything as a journalist or as a writer. Mimi brings her curiosity, practicality, courage, and large capacity to feel empathy and love for everyone, including her husband. I get to play Mimi, and I have been enjoying every single step of the development and work on this piece, which shines a light on Indigenous normality and joy rather than just honing in on trauma. There are tinges of sadness as the two recall some of the events that could have held them back… that held their relatives back. It is wonderful to have the chance to be part of an opera that represents my own full and realistic experience as an Indigenous woman.

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[6] Edmonton Opera, "Indians on Vacation: The Wild Rose Project," YouTube video, November 19, 2021, https://youtu.be/wIeehpYpiIU?si=nIqF0SHEFLVmrBKx.

Navigating the New Normal:
Discussing Electronic Music Scores During COVID-19

By Trevor Deck, Brian McMillan, and Kevin Madill

Abstract

An edited transcript of a roundtable presentation held on Thursday, June 9, 2022, at the Canadian Association of Music Libraries (CAML) 2022 virtual conference. Through a series of six questions chosen to fit in a one-hour format, music librarians from three Canadian universities discussed their experiences with the acquisition of e-score databases. Topics included motivation for acquisition, selection criteria, marketing strategies, patron responses, resource issues, and impact on print collections. This article is offered to a broad audience of library professionals in the belief that topics discussed will be applicable to collection development in subject areas apart from music.

Question One: What prompted you to consider adding e-scores to your collection? What were you hoping for? Did you have any apprehensions about adding e-scores to your collection? Did the pandemic play a part in your decision to subscribe to an e-score resource?

Trevor Deck: In March 2020, COVID-19 forced the closure of University of Toronto libraries. This meant loss of access to our print score collection. We initially hoped that the HathiTrust Emergency Library would provide us with electronic access to at least some of our print collection. However, we soon discovered that OCLC numbers from MARC records in our music score collection did not match up well against those in the HathiTrust records. Therefore, we had to augment our access to electronic scores. We already had access to Alexander Street Press' Classical Scores Library. It offers a good mix of classical music ranging from the Middle Ages to the 21st century. However, this collection still represents only a fraction of our print collection and is relatively limited in terms of publishers and editions. So, after trialling several products, including BabelScores, A-R Editions' Recent Researches in Music Online (RRIMO) and LibraryMusicScores.com, we decided to proceed with a subscription to a relatively new e-score platform called nkoda. We found it to offer the widest and most current breadth of digital music scores on the market. Additionally, we opted to subscribe to A-R Editions' A-R Music Anthology (ARMA). It offers representative vocal and instrumental compositions from many periods and has been designed for use within music history classes and consequently has been heavily utilized in the Faculty of Music's core Music History courses. We also subscribed to BabelScores, which increased our access to contemporary works, including scores by a current composition student at the University of Toronto.

We certainly had some apprehensions, including the subscription costs and limited control over content. Since we had no access to print collections, subscribing to nkoda was somewhat of a necessity. They offered us special promotional pricing during the pandemic, so the cost made sense

at the time. It still remains to be determined if we'll move forward with the platform indefinitely, but we have subscribed for a three-year term at this point. The lack of metadata for these resources and the impact on discoverability is definitely a concern. Many of these resources are fairly new and either have no MARC records available or are lacking in terms of the quality of records. We also have some data privacy concerns. For example, you need to create an account for nkoda, which is cause for some ethical concerns around privacy and user data. The potential to leverage user data in an attempt to gain individual subscribers after students graduate is one issue. Additionally, a lack of technological infrastructure within the library to support nkoda presents potential challenges from an equity and accessibility perspective, as we currently do not lend tablets through the library. There have been conversations about piloting a tablet lending program; however, we are still working out the logistics of doing so.

Brian McMillan: I have many of the same concerns as Trevor, but first let me address your question: "What prompted me to consider e-scores?" Certainly, the pandemic was a major motivator. But even before 2020 – let's say over the last 10 years – I'd seen musicians increasingly rely on tablets in rehearsal and performance. There are the occasional technical challenges – swiping too many pages over at once, the power failing, annotations not working, or something freezing – but still, musicians are beginning to shift to electronic platforms for reading music. I've always been curious how libraries would respond to this new preference. And more than just libraries, how would the whole commercial industry of music publication react? A second motivator is the increasing prioritization of electronic resources over physical in my university's library system, which I believe is the case in most academic libraries. Online resources help libraries manage their collection footprint. They can also help with accessibility issues: e-resources can facilitate simultaneous access to an item, and their convenience is unbeatable when we're all spending a lot more time in front of our computers. Third, the emergence of a commercial e-score vendor, nkoda, with very desirable content was timely. So, those were some of the more longstanding motivators for considering e-score acquisitions. Still, the pandemic definitely moved us to action.

In the summer of 2020, Western Libraries started a trial with nkoda. I hadn't heard the same desire or interest in BabelScores or ARMA from Western's Don Wright Faculty of Music. I did take up A-R Editions' offer to trial their Recent Researches in Music Online collection, but user demand didn't justify the expense of a subscription.

My apprehensions include the impact of an e-score subscription on my acquisitions budget. Would a subscription to an online platform mean I would have to take money away from the purchase of print scores? Also, it's the lack of ownership over the e-scores; that is, we have no guarantee of perpetual access. What happens if a publisher like Bärenreiter decides to withdraw its scores from nkoda? Will I have to repurchase some or all of that content on top of continuing subscription costs? Moreover, will I have to start multiple e-score platform subscriptions? My current acquisitions budget can't support this potential cost. Finally, I have the same ethical concern that

Trevor raised: am I creating future generations of subscribers for nkoda or other third-party vendors? Do I want to be an enabler of a lifelong dependency?

Kevin: Ditto to everything my colleagues said. In addition, I was already looking at e-scores prior to COVID because of the closure of UBC's branch music library inside the UBC School of Music and the move of the music collection to the Irving K. Barber Learning Centre, a 15-minute walk away. With its move, usage of the collection dropped. I turned to electronic resources as a means of reconnecting the patron base to the collection, since library resources would be accessible without leaving the School. I could see the success of our e-book packages through their popularity. So, I felt there was precedent for moving the score collection to include 'e.' As well, musicians were asking for them. Regardless of their attractiveness in my situation, I have concerns about e-scores, not just the damage to the collection if subscriptions are cut, but the implication for use of the collection by local music organizations and performers unaffiliated with UBC whose access would be restricted under licensing agreements. I also agree that the cost of e-scores is a worry. Where would the money come from to introduce and sustain these resources? Would funding for an e-score database be taken out of my print score budget?

Question Two: Were you seeking specific content (e.g. parts and scores, Canadian content, Urtext editions, etc.)? How did issues of findability on the databases (i.e., database search engine) and usability (i.e., score reader) impact resource selection? Were there issues around vendor compatibility (e.g., ability to link a vendor's resource to an institutional login and access management system, openness of the vendor to accommodating an academic library and its patron base as opposed to individual consumers, etc.)?

Trevor: We were certainly seeking some specific content. We were sort of looking for a little bit of everything. We support a large music program (around 1000 full-time students). We required access to scores for teaching, research, and performance (both small and large ensembles). In trialling these various resources, faculty also shared specific needs. For example, a composition professor in the Faculty of Music noted that nkoda brings a large collection of scores and parts, including rare 20th- and 21st-century repertoire, with the click of a button, and felt that it would perfectly complement Naxos Music Library during the closures. Specifically, the instructor noted, "I'll be teaching a course in the Fall about post-1950 Polish School of Modern Composers. We have the materials in our library, but they're mostly unwieldy, oversized scores. While I could probably arrange for curbside pickup myself, getting copies of these scores to the whole class would be a real challenge." Typically, he would place these scores on course reserve, but of course that wasn't an option at the time.

Content discoverability and user interface considerations definitely played a role in our decisions around e-score platforms. Had COVID-19 not been a factor, I think we likely would have held off on subscribing to nkoda until the resource was more in line with the needs of libraries in terms of access and discoverability. Some of these concerns have been addressed in the most recent nkoda

update. For example, you can now search for a specific score and it will return different editions of the same work. However, when it comes to the metadata for nkoda, BabelScores, and ARMA, there remains a lot to be desired. BabelScores and ARMA have yet to provide title-level MARC records, while nkoda has provided some test records that contain numerous issues and will require a lot of work before they'll be usable. Nkoda is committed to improving its records and has been working with our Special Formats Librarian to better understand the needs of libraries from a metadata perspective. I also was invited to participate in a library advisory committee by nkoda's Head of Sales to share feedback on the platform.

Another consideration around usability is the fact that nkoda locks its content down to within its proprietary app, with no ability to print or screenshare. This is less than ideal from a teaching perspective, though I can appreciate the company's desire to appease the publishers that they represent.

In the case of ARMA, we had to work with A-R Editions a fair bit to make sure that the authentication was smooth and straightforward for students. We're still experiencing some issues when trying to link directly to a score or article. Despite these noted concerns, many of these issues are to be expected with new vendors and electronic resources, and I'm confident they will be addressed as the platforms mature.

Brian: Specific content that we were looking for was, first and foremost, course reserve materials. Ultimately, Western Libraries came up with a different solution – a controlled digital lending arrangement in collaboration with Scholars Portal – which I can discuss a little bit later. I would also love to be able to offer electronic materials instead of physical parts to the Faculty of Music ensembles. Western's Music Library is responsible for a separate performance collection, which supplies repertoire for the Faculty's choirs, bands, and orchestras, but at the moment using any of the e-score platforms for that purpose is not legally or logistically feasible.

Trevor has pointed out the many issues that plague e-score metadata. At Western we currently subscribe to only one e-score database. Strangely enough, I actually think the works in that database are *too* findable. Much of the repertoire is drawn from antiquated editions of canonical works. While these scores serve a purpose, I'm discouraged by how easily they pop up in our catalogue searches because I know many users likely favour ease of access over the quality of the score. So, for example, library patrons will accept an online score from the old Bach Gesellschaft collected works edition over the newer, more authoritative print scores sitting on our shelves. The algorithms of our catalogue encourage this choice by boosting electronic resources over print.

I'll make just one comment about vendor compatibility. Our initial trial with nkoda in 2020 was extremely taxing for the Music Library staff in terms of the setup and troubleshooting. Patrons found it really onerous to initiate their personal accounts with the database through our trial subscription. That experience made me realize we did not have the staff capacity to handle the

subscription. Now, I know things have changed significantly at nkoda, but at that point it was not feasible for us.

Kevin: I agree with Brian. My original intent included finding some mechanism to improve access to library "course reserve" and "in demand" materials. Electronic resources offered one solution. Expanding upon Trevor's comments, these are young businesses. They are learning to pay closer attention to the needs of academic institutions. nkoda has been very successful at expanding their client base to include North American music schools. Other commercial e-score enterprises have struggled. One e-score vendor renovated their website mid-term, impacting findability and usability of content – and stressing out students. I think it's important during initial conversations with e-resource database vendors to ask about their inclusion of librarians on their development projects. Do they understand how those projects might impact academic library patrons? Things are changing. It's a learning process. Libraries are learning to adjust to the process of accessioning e-score databases, and e-score vendors are learning to accommodate the demands of academic libraries.

Question Three. How did you make your patrons aware of the e-score resource? Were your marketing strategies successful or unsuccessful? Why?

Brian: I didn't do anything innovative in this department when we launched our 2020 trial of nkoda. It was a few months after the pandemic had hit, the academic year was over and undergraduates had mostly left, so I pitched the trial to faculty and graduate students, who are more consistently engaged with the library through the summer months. This also made the pool of potential users more manageable. I announced the trial via e-mail on the faculty listservs and at Faculty Council meetings. The nkoda database trial was more broadly advertised on the Western Library database page.

Were my marketing strategies successful? Yes, I would say so, primarily because of the timing. As I said, it was the beginning of the pandemic, and at that point in the early summer, the music faculty members were heavily engaged in planning the Fall 2020 semester, trying to figure out what things were going to look like. Attendance at the virtual Faculty Council meetings was very high. A lot of people heard the message, and they were primed to try virtual scores at a time when there were several obstacles to obtaining print scores from the library.

Trevor: We incorporated a lot of the same strategies that Brian mentioned when first trialling these new platforms. We published a few posts on our blog to introduce the resources and highlight their functionalities. We highlighted the resources on our library's homepage and advertised them on our digital display at the circulation desk. We made students aware of the resources through classroom visits and orientations, as well as Faculty Council meetings. We have considered offering tutorials or workshops to demonstrate how to use the platforms. We haven't fully followed through on this idea yet, partially due to the fact that screen-sharing or recording is not possible with nkoda, but this is something we intend to explore in the future.

Were these marketing strategies successful? I would say largely, yes. Usage stats, especially for nkoda, tend to bear out that the resources were really well used, at least initially. Usage was highest in October 2020, peaking at 1200 scores viewed that month. This coincided with the beginning of our subscription and one of our library closures. There was consistently high use through 2020 and into 2021, with usage decreasing through the summer months, since there are far fewer music courses offered then. nkoda has continued to get a lot of use in the last year [2021], though the numbers aren't quite as high as the first year.

BabelScores developed a beta usage stats module, but it does not seem to be working at present, and when it did work, the metrics it outputted were limited and of questionable accuracy. In regard to ARMA, we haven't really explored stats too much because it's mainly a teaching tool. So, the assigned readings will dictate which titles get the most use. I'm confident that once we get individual title-level records for these resources into our online catalogue, usage will increase across the board. So, generally speaking, I think the marketing strategies we have incorporated have been effective, but there is more we could do in terms of going into the classroom and providing demonstrations at the library.

Kevin: Marketing is important for me because of the ephemerality of the music collection consequent to our increased holdings of music e-resources. It's not like you can wander into the library and actually see the full music collection at UBC anymore. E-mail marketing campaigns have been one solution. They can be anywhere from twelve to twenty pages highlighting recent acquisitions and including links to catalogue bibliographic records and streaming audio. The latter helps boost my Naxos usage stats! But the ephemerality of the music collection also impacts my music research guide. That guide serves as a map of the music collection as well as a means to promote e-score databases. Traditional marketing instruments actually work: signage in the library's physical space and advertising our e-score databases during library tours. Taking undergrads through the library is an opportunity to draw attention to the dates on call numbers and where to look online for more recently published materials. However, the biggest impact on marketing comes from our faculty. Whenever they refer students to online resources, that builds student awareness and increases usage.

Question Four. Who provides the e-score resource usage stats? You or the vendor? How frequently do you run e-score resource usage stats? What did your resource usage stats reveal? Were there any other ways you received user responses (i.e., e-mails, texts, in-person, blogs, other social media)?

Trevor: nkoda has an intuitive administrative module that provides easy access to granular usage data. All the user information is anonymized, but you can see which titles were accessed and how long they were viewed, right down to the second. I do question some of the data. For instance, there was one score that had been viewed in one session for 117,000 minutes. So, maybe somebody just left the app open for months? While I have noticed the odd anomaly in the data, it generally seems quite accurate, and when I look at which scores, composers, and publishers are

getting the most use, everything seems to track. I find it really interesting to be able to see how usage waxes and wanes through the monthly usage and I'm looking forward to seeing how more strategies around marketing can further increase our usage.

In ARMA, we have to ask the vendor to provide stats upon request, as the platform does not include its own usage stats module. However, as I previously noted, I'm not overly concerned about the stats right now because it is mainly used as a teaching resource in some of our core music history classes, and the cost isn't too substantial. We're comfortable that it's being used effectively and the subscription is providing good value, but I am hopeful the vendor will offer a self-serve option for tracking usage stats as a part of the future development of the platform.

BabelScores provided some usage stats in a beta phase in December 2021, but the information was limited and questionable, and last I checked, it did not seem to be working. I plan to follow up to see if they have any updates in that regard.

How frequently do I check usage stats? With nkoda, I try and check them on a monthly basis just to track usage trends and monitor for potential turn-aways. We've got a 150 simultaneous user subscription, or what they call the unlimited user limit, so we haven't had any turn-aways reported so far. I should specify a user is defined as having the score open in the app, so nkoda is confident that even an institution of our size is unlikely to run up against user limits with an unlimited user subscription. This has served as a good reminder to promote the platform at the beginning of each semester, because there will be students who might not be familiar with the resource.

In regard to other ways we received user feedback: at the onset of these trials, we asked our student library assistants to provide reviews of each resource from their perspective. We have a good mix of performance, ethnomusicology, and music history students in our student library assistant group, so that worked really well to get some different perspectives. We also asked for feedback from faculty. I compiled all the responses and used this feedback to support funding requests for the new resources. We also promote the resources on social media, so we received some feedback that way, as well. We've also encouraged students to write posts for our library blog to discuss their experiences with the resources. I think it's all been fairly effective, and as Kevin noted, it's an ongoing process, since there are new students every semester.

Brian: I have two sets of stats that I've looked at concerning e-scores at Western. One comes from our current e-score database, and those I look at once a year just to monitor trends from year to year. Not surprisingly, usage spiked in 2020 and 2021, more than doubling that in any of the previous three years. The second set of e-score statistics I collected during the pandemic related to virtual course reserve usage. Earlier I mentioned a Controlled Digital Lending (CDL) program that Western Libraries set up in collaboration with Scholars Portal. In the 2020/21 academic year, Western Libraries did not offer physical reserves. Thanks to this CDL program, library staff digitized a number of required course materials in the collection, including entire scores which were still under copyright, and made them available via Western's course reserves module. Very strict

conditions applied: only faculty and students registered in the course could access the online content; the print copy was pulled from circulation; the digital copy was viewable by only one user at a time, and no downloading or printing was permitted. Through this program, the Music Library made 59 scores available, which experienced a total of 764 views over the academic year, an average of 13 views per item. Now, that actually sounds pretty good because in other years we have a number of physical reserve items that never circulate. However, diving into these stats proved this same story to hold true for e-scores. The range of use for these 59 items was from 82 views to 0 views and, typical of the "long tail effect," only nine of the 59 items accounted for 57% of the 764 views while 14 items experienced absolutely no use whatsoever. Based on my past experience, I suspect a student's perceived need to read a score in order to complete a course assignment will raise its probability of use. Few students will take on supplemental, or optional reading. There's apparently no difference between electronic and print scores despite the convenience of online access.

Now, one might also blame low usage on the lack of the CDL e-score functionality. At the end of the 2020/21 academic year, one professor told me that she would not use the CDL program again for her course materials since students could not download, save, or annotate the scores, which was an essential component of her course assignments.

Kevin: I have four sources for usage stats. First, the portals provided by some vendors to use on your own. *nkoda* is an example. I support what Trevor was saying. Their stats are detailed enough to help indicate areas of the collection where scores are in demand and areas prime for development and/or marketing. Second, our Technical Services Department provides usage stats. Third, vendors provide their own stats. Curiously, I dealt with one e-score vendor who handed over stats that revealed little use of their product. I had to ask myself whether such low usage stats were the result of poor marketing on my part, disinterest on the part of my patrons, or the vendor's website inhibiting access and findability. Regardless, deaccessioning a database for whatever reason can be a problem. With cancellation, would your institution allow you to retain the subscription money for allocation to a different resource? I recommend negotiating what happens to funding prior to onboarding an e-resource should you decide to cancel a subscription. Finally, there is one other source for usage stats: students. I've been thanked through one-on-one personal conversations with students for onboarding e-scores. Perhaps these exchanges have been the most personally rewarding source for resource use.

Question Five. Did you experience any e-score resource issues (i.e., periods of loss of service, impact of HathiTrust on catalogue records) and how were these addressed? Did your patron base notice service disruptions and respond?

Brian: Western Libraries is a member of HathiTrust. When the offer was made to make our scores available via HathiTrust, I said no because of the lack of usability or functionality with scores that appear in that platform. I felt it was better to offer our users physical access to scores albeit in a less

convenient way (curbside pickup and quarantine delays) than restrictive e-access. My decision was also informed by the experiences of my CAML colleagues whose score collections were available via Hathi. Nevertheless, some Western scores did appear because they were miscategorized in our catalogue as books, not scores. It was a bonus for us to find them online since the Music Library staff could run a list of these miscategorized scores and get their status corrected by technical services staff, but it also meant we weren't permitted to circulate the physical copies while the HathiTrust program was running. Still, as far as I know, the situation caused no problems for users. At least, I didn't hear any complaints.

Trevor: We have yet to experience any major outages on our electronic score platforms. Regarding HathiTrust, University of Toronto Libraries made a system-wide decision to use the HathiTrust Emergency Temporary Access Service (ETAS) to provide sustained access to library materials during the COVID-19 lockdowns. As a part of the ETAS agreement, we had to prohibit all access to our print collections, even going as far as to place caution tape around our stacks. Unfortunately, we soon discovered that we were only able to access a tiny fraction of electronic scores available on HathiTrust, due to issues related to matching on OCLC numbers for HathiTrust records against those in our own catalogue records. So, that was our most significant challenge with respect to access to electronic scores.

We also ran into a challenge working out how to share custom course packs within ARMA. The instructor can create a course pack within the platform that essentially serves as an online course reserve for students to link to. We ran into connectivity issues when attempting to share out the course packs with students. Fortunately, the issues were resolved by sharing out credentials to a single, course-specific login. Unfortunately, this process is a bit clunky. Normally, we use IP authentication that would allow students to authenticate using their U of T credentials. However, as Kevin mentioned, sometimes when working with these smaller vendors, you may have to accept some technical limitations.

Kevin: I only have a couple of points to add. I simply don't know what types of problems patrons may be encountering with our e-score databases if they don't talk to me. I wonder how many users are just walking away as they encounter access difficulties. Again, our e-score vendors are young businesses with limited experience working with academic libraries and a student patron base. For example, learning that it's disruptive to release an e-score platform redesign in the middle of spring term when students are stressed with papers and performances. I appreciate when a vendor learns from such incidents, listens to their client base, and adjusts their practice.

Question Six. Is there anything else that we haven't covered that you would like to add regarding introducing e-score databases into your institution's music collections?

Trevor: Echoing Brian's comment, my main concern with a subscription model for electronic score platforms, particularly for nkoda, is the possibility that publishers will eventually opt to create their own subscription platforms, as we've recently seen with Henle. If commercial video streaming

services and academic e-book platforms are any indication, that could be a real potential future for e-scores, and there's a real fear that we're going to end up having to pay for six or seven different e-score vendors all with their own proprietary apps. Subscription costs in such a scenario could quickly become unsustainable.

Kevin: I would add that there's a benefit to e-scores in terms of alleviating costs related to replacing worn print scores and binding new print scores. Another concern for me is the duplication of scores in print and 'e.' That's an expensive proposition. There's only one music librarian here and with all my other duties it's not always possible to review duplication across formats. It may be more feasible to detect duplication once all e-score bibliographic records are findable through our library's search engine. However, that's currently not the case for the most popular e-score databases.

Brian: Just to add one broader point which hasn't been mentioned yet, I worry about the impact of electronic collections on the consortial relationships that bind our libraries together. How does our increasing reliance on e-only collections affect our ability to provide materials for users at other institutions through interlibrary loan or even to our local patrons not affiliated with the university? How does the subscription model as opposed to outright ownership affect libraries' ability to share our collections broadly? I know there's work being done on this already by other people, particularly concerning ebooks, and I wonder how long it'll take for e-scores to catch up.

The roundtable concluded with a question and answer period moderated by Houman Behzadi. Attendees extended the conversation by speaking to the shareability of content consequent to the restrictive licensing agreements associated with electronic resources, content accessibility issues when subscribing to resources dependent on the downloadability of apps, and the impact on students and their ability to develop performance repertoire when ownership of exclusive tools such as computers and page turner pedals is required.

Canadian Association of Music Libraries (CAML) Virtual Conference

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An Examination of Faceted Searching in Discovery Systems and the Impact on Information Discovery

By Katie Lai

Abstract

This study compares the performances of the resource type facets and format facets in Primo and WorldCat Discovery respectively. Through looking at librarians' perceived understanding of selected facets, the information retrieval mechanisms employed, and the search results yielded, the author reveals gaps between users' perception and the information actually retrieved. The goals are to see how successful Primo and WorldCat Discovery are in making themselves a one-stop shop for music information, and to determine whether the resource type or format facets in these tools facilitate information discovery. The findings also prompt librarians to reflect on what can be done to enhance information discovery through the teaching of information literacy and through collaboration with information and systems providers.

Introduction

Discovery services have seen a high uptake in academic libraries since their introduction in the mid-2000s.[1] While they are meant to provide a one-stop place for searching library catalogues and electronic resources,[2] are these discovery tools performing as they were intended to? To what extent have they simplified the discovery process and enhanced users' search experiences? In Canada, the two discovery indexes that are most used by academic libraries as of 2023 are Ex Libris Central Discovery Index (CDI) and OCLC WorldCat Discovery.[3] Thus, with a focus on music resources, this paper critically examines two discovery tools, namely Ex Libris Primo VE (which uses Ex Libris

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[1] Marshall Breeding, *Index-Based Discovery Services: Current Market Positions and Trends*, Library Technology Reports, vol. 54, no. 8 (Chicago: American Library Association, 2018), 5.

[2] Beth Thomsett-Scott and Patricia E. Reese, "Academic Libraries and Discovery Tools: A Survey of the Literature," *College & Undergraduate Libraries* 19, no. 2–4 (2012): 127, https://doi.org/10.1080/10691316.2012.697009.

[3] "Marketshare Report," Library Technology Guides, Marshall Breeding, accessed March 18, 2024, https://librarytechnology.org/products/marketshare.pl.

CDI) and OCLC WorldCat Discovery.[4] It aims to determine the success of these tools as one-stop shops for music information, and whether the resource type or format facets in these tools facilitate information discovery. Through a questionnaire survey, this study further reveals Canadian music library communities' perceived understanding of selected resource type or format facets and how well they align with the original design of the facets. The findings not only unveil how the facets and retrieval mechanisms could affect the discoverability of information, but also prompt librarians to reflect on what can be done in other areas, including the teaching of information literacy, to enhance information discovery.

Background

As libraries moved away from traditional online public access catalogs (OPACs), federated search started to come into play in the late 1990s.[5] Aiming to offer a Google-like search experience, federated search systems search multiple databases and library catalogues at once with a single query and compile results from various sources under one list. However, since they do not hold any metadata and need to crawl live sources, federated search systems are often criticized for their lack of thoroughness[6] and slow response in retrieving results.[7] Then, in the mid-2000s, discovery systems emerged. Using a centralized index that draws metadata from library catalogues, databases and online resources, discovery systems, which still feature Google's single search box, no longer need to connect to multiple databases when executing a search but only their pre-indexed content. The response time is therefore much improved, and they have since become the mainstream in libraries.

Primo, in its early version launched by Ex Libris in 2006,[8] supports information discovery through its central index which contains metadata of billions of records of different resource types provided by publishers, aggregators, and content providers.[9] Unlike traditional OPACs, which are bibliographic

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[4] According to Ex Libris' Knowledge Center, "Primo VE is a deployment model of Primo, which is aimed at simplifying Primo's back-end processes and further optimizing the management of Primo with Alma by utilizing the Alma platform." For simplicity's sake, Primo VE will be called Primo throughout this paper. https://knowledge.exlibrisgroup.com/Primo/Product_Documentation/020Primo_VE/Primo_VE_(English)/010Getti ng_Started_with_Primo_VE/005Primo_VE_Overview#:~:text=Primo%20VE%20is%20a%20deployment,by%20utilizi ng%20the%20Alma%20platform.

[5] Anne C. Elguindi and Kari Schmidt, "Discovery Systems, Layers and Tools, and the Role of the Electronic Resources Librarian," in *Electronic Resource Management* (Oxford: Chandos, 2012), 117, https://doi.org/10.1016/B978-1-84334-668-5.50004-3.

[6] Thomsett-Scott and Reese, "Academic Libraries and Discovery Tools," 127.

[7] Elguindi and Schmidt, "Discovery Systems, Layers and Tools, and the Role of the Electronic Resources Librarian," 117–18.

[8] Breeding, *Index-Based Discovery Services: Current Market Positions and Trends*, 14.

[9] "An Overview of CDI," Ex Libris Knowledge Center, Ex Libris, accessed March 18, 2024, https://knowledge.exlibrisgroup.com/Primo/Content_Corner/Central_Discovery_Index/Documentation_and_Train ing/Documentation_and_Training_(English)/CDI_-_The_Central_Discovery_Index/010An_Overview_of_the_Ex_Libris_Central_Discovery_Index_(CDI).

records-driven and allow primarily title-level searches, Primo facilitates full-text article-level searching of scholarly and academic materials worldwide through its CDI in addition to the libraries' local holdings and repositories. It also offers features that are typical of a discovery system, such as relevancy ranking, faceted search, query recommendations, and link resolvers, to name a few.[10]

WorldCat Discovery was launched in 2014, replacing its predecessor, WorldCat Local, which was introduced by OCLC in 2007.[11] WorldCat Discovery is a discovery service based on OCLC's own *WorldCat* database (for title-level bibliographic records), plus article-level metadata pulled from citation information provided by publishers, aggregators, and content providers. Because of its large network of member libraries, WorldCat Discovery also helps users easily find resources available at their own libraries and other libraries worldwide through a single search.[12]

Many librarians do not have the opportunity to decide which library system or discovery layer to use or implement. This might be because the decision was made before they joined the library, or because it was a collective decision made by the library or consortium as a whole after weighing the pros and cons of different products and the service requirements of different units, regardless of individuals' preferences. Consequently, once a system or discovery tool is selected, it may be there to stay for years. Librarians may therefore develop high competency with the one at their home libraries and not have the opportunity to compare and understand the discovery technologies used in other systems and their performances. Seeing the lack of such a comparative overview, the author, who is currently an instruction librarian using WorldCat Discovery and has participated in several Primo and Primo VE migrations in recent years, offers a closer look at both services.

Literature review

Google Scholar and the *Library, Information Science and Technology Abstracts* database show that much has been written on discovery systems and information literacy. Literature from the 2010s displays strong confidence and enthusiasm for this new generation of search tools, explaining how they would positively change librarians' teaching of information literacy skills and students' search experience. Fagan writes that the broad subject and format coverage and the diversity of information available in discovery systems allow users to more easily explore general information sources to increase familiarity with the topic.[13] Cmor and Li share that discovery tools enable users to uncover the interdisciplinary aspects of academic topics and provide timely opportunities for librarians to teach the nature and use of different information sources.[14] Rose-Wiles and Hofmann

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[10] Breeding, *Index-Based Discovery Services: Current Market Positions and Trends*, 6.

[11] Breeding, 19.

[12] WorldCat Discovery, OCLC, accessed March 18, 2024, https://www.oclc.org/en/worldcat-discovery.html.

[13] Jody Condit Fagan, "Discovery Tools and Information Literacy," *Journal of Web Librarianship* 5, no. 3 (2011): 172, https://doi.org/10.1080/19322909.2011.598332.

[14] Dianne Cmor and Xin Li, "Beyond Boolean, Towards Thinking: Discovery Systems and Information Literacy," *Library Management* 33, no. 8/9 (2012): 455, https://doi.org/10.1108/01435121211279812.

comment that by breaking the silos of different resources, discovery systems eliminate the need to determine whether a user is to start the search in a library catalogue or a database, or to learn which subject-specific database to use.[15] Instead, users could now move to the "higher order questions" such as how much has been written on a given topic, who wrote it, in what ways, and at what level, and librarians no longer have to teach Boolean searching which, as Cmor and Li express, students have often found difficult to apply.[16] Librarians' pedagogical approach can also "shift from being explanatory to exploratory."[17] This shift is affirmed by Buck and Steffy, who write that with discovery tools, librarians can spend more time teaching transferable skills such as evaluating and refining search results.[18] Seeber also concurred that "teaching a database" is no longer obligatory in information literacy sessions, and that librarians can in fact take the time to focus on the critical evaluation of information, which is particularly necessary given the large amount of information that may result from a discovery search.[19] Such critical thinking skills, along with good understanding of the scholarly publishing process continue to be helpful to users, regardless of advancement of future search technologies.[20] Thus, discovery tools generally received a warm welcome and were perceived as a one-stop shop that could simplify the discovery process and enhance users' search experience.

Similarly, faceted searching, which is a feature of discovery tools and which traditional OPACs did not quite support, has also been positively regarded. Not only do facets enable users to see a clearer picture of the wide range of information types available,[21] but they also allow librarians to more easily discuss the distinctions in scope and level of various sources, such as books versus articles, or scholarly articles versus newspaper articles.[22] Furthermore, from a searching point of view, facets allow the user to filter and narrow down a long list of search results, offering an experience that is "more user-friendly than the traditional 'advanced searches,' because users can elaborate queries progressively, rather than constructing an elaborate set of limits from the start."[23] For music, it is particularly useful to employ facets for genre, form, medium of performance, and

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[15] Lisa M. Rose-Wiles and Melissa A. Hofmann, "Still Desperately Seeking Citations: Undergraduate Research in the Age of Web-Scale Discovery," *Journal of Library Administration* 53, no. 2–3 (2013): 151, https://doi.org/10.1080/01930826.2013.853493.

[16] Cmor and Li, "Beyond Boolean, Towards Thinking," 451.

[17] Cmor and Li, 451.

[18] Stefanie Buck and Christina Steffy, "Promising Practices in Instruction of Discovery Tools," *Communications in Information Literacy* 7, no. 1 (2013): 78, https://doi.org/10.15760/comminfolit.2013.7.1.135.

[19] Kevin Patrick Seeber, "Teaching 'Format as a Process' in an Era of Web-Scale Discovery," *Reference Services Review* 43, no. 1 (2015): 23, https://doi.org/10.1108/RSR-07-2014-0023.

[20] Josefine Gustavsson and April Karlsson, "Web Scale Discovery Systems and Library Instruction: A Qualitative Study of Instruction Librarians' Practices and Their Perceptions of Discovery Systems' Impact on Students' Information Literacy at Three University Libraries" (bachelor's thesis, Sweden, University of Borås, 2015), 24, https://www.diva-portal.org/smash/get/diva2:840629/FULLTEXT01.pdf.

[21] Cmor and Li, "Beyond Boolean, Towards Thinking," 452.

[22] Cmor and Li, 452.

[23] Beth Iseminger et al., "Faceted Vocabularies for Music: A New Era in Resource Discovery," *Notes* 73, no. 3 (2017): 415, https://doi.org/10.1353/not.2017.0000.

format to quickly find needed music materials, as Iseminger et al. discussed regarding faceted music vocabularies in resources discovery.[24] Hence, interactive information retrieval such as faceted searching is seen in relevant literature as providing more efficient information-seeking support.[25]

When it comes to the examination of individual discovery services, Belford offered methods and examples to evaluate discovery tools using catalogue records of music materials.[26] In addition, several usability studies have been conducted to assess specific discovery tools based on previous versions of Ex Libris and OCLC products such as Primo and WorldCat Local. For example, in the study of Primo conducted by Kliewer et al., students appreciated being able to search for a large amount of information from multiple source types via a single search box and also liked the convenience of finding relevant materials.[27] When assessing WorldCat Local, Bertot et al. concluded that users generally found its design and the navigation between different search features clear and intuitive, but the large amount of search results produced was overwhelming.[28] While many of the general themes of these earlier studies still apply and provide useful background for this research, these studies evaluate previous generations of discovery tools which have since undergone substantial development and are therefore less relevant than research of current discovery tools. Indeed, up to this point, no research has been found that methodically examines Primo VE and WorldCat Discovery, the most current versions of discovery tools from Ex Libris and OCLC. There is also no comparative study that examines the information discoverability and the performance of faceted searches using these two systems. The lack of such a comparison prompted this study.

Methodology

A seven-question online survey (see Appendix) using LimeSurvey was conducted in the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) Annual Conference held in May 2023. At the beginning of the author's presentation titled "How discoverable are your music resources: A critical examination of OCLC WorldCat Discovery and Ex Libris Primo and their impact on teaching information literacy," conference attendees were invited to participate in the survey by using the QR code or URL projected on the screen. The goal was to capture participants' most instinctive responses before the author showed the comparative findings of the two discovery tools. The link to the online survey was also subsequently emailed to the CAML Listserv inviting

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[24] Iseminger et al., 415–16.

[25] Daniel Tunkelang, *Faceted Search*, Synthesis Lectures on Information Concepts, Retrieval, and Services (Cham: Springer Nature Switzerland, 2009), https://doi.org/10.1007/978-3-031-02262-3.

[26] Rebecca Belford, "Evaluating Library Discovery Tools Through a Music Lens," *Library Resources & Technical Services* 58, no. 1 (2014): 49-72. https://doi.org/10.5860/lrts.58n1.49

[27] Greta Kliewer et al., "Using Primo for Undergraduate Research: A Usability Study," *Library Hi Tech* 34, no. 4 (2016): 566–84, https://doi.org/10.1108/LHT-05-2016-0052.

[28] John Carlo Bertot et al., "Assessing the Usability of WorldCat Local: Findings and Considerations," *The Library Quarterly* 82, no. 2 (2012): 219, https://doi.org/10.1086/664588.

subscribers who did not attend the author's presentation to complete the questionnaire by June 30, 2023.

The first two questions asked about the job title or function of the survey participants and the discovery tools they used at their institutions. The third question asked about the types of materials participants would expect a discovery tool to be able to retrieve. Questions 4 to 7 were open-ended. Participants were shown screenshots of search results from Primo and WorldCat Discovery and were asked to share their perceived understanding of various resource type or format facets in both systems. All answers were collected anonymously.

Findings

Question 1: Participants' role

Thirty-one responses were received, and 30 (96.8%) were valid. One (3.2%) was invalid as a substantial portion of the survey was not answered. Of the valid responses, 24 (80.0%) identified themselves as a librarian, archivist, professor, or a staff member working in a library/archive/library science faculty, four (13.3%) were full-time students, one (3.3%) was a non-library faculty member/researcher, and one (3.3%) was in the "Other" category.

Question 2: Discovery system at home institution

Regarding the discovery tool used at their institutions, 18 (60.0%) participants used Ex Libris Primo, six (20.0%) used OCLC WorldCat Discovery, one (3.3%) used EBSCO Discovery Service, two (6.7%) indicated uncertainty on which system they used, and three (10.0%) used other systems, namely Polaris Leap, BiblioMondo, and CAP (see Figure 1).
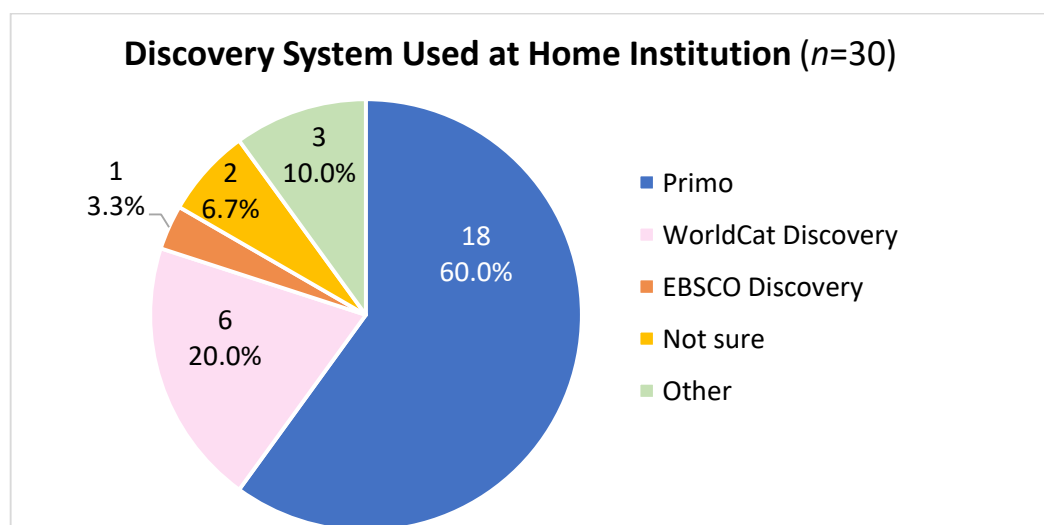
FIGURE 1. QUESTION 3: RETRIEVAL EXPECTATION

Among the 14 material types listed, i.e. books, book chapters, journals, journal articles, databases, conference proceedings, newspapers, reference entries, streaming videos/audios, dissertations and theses, maps, web resources, archival materials/manuscripts, and government documents, 14 (46.7%) participants expected a discovery tool to be able to retrieve them all. When looking at each material type closely, books were expected by all participants to be retrievable by a discovery system. Other material types that 90% or more participants believed to be retrievable included book chapters, journals, journal articles, conference proceedings, newspapers, and dissertations and theses. However, for reference entries, maps, and archival materials/manuscripts, only 60% to 67% participants expected them to be retrievable. Figure 2 shows a summary of participants' expectations.
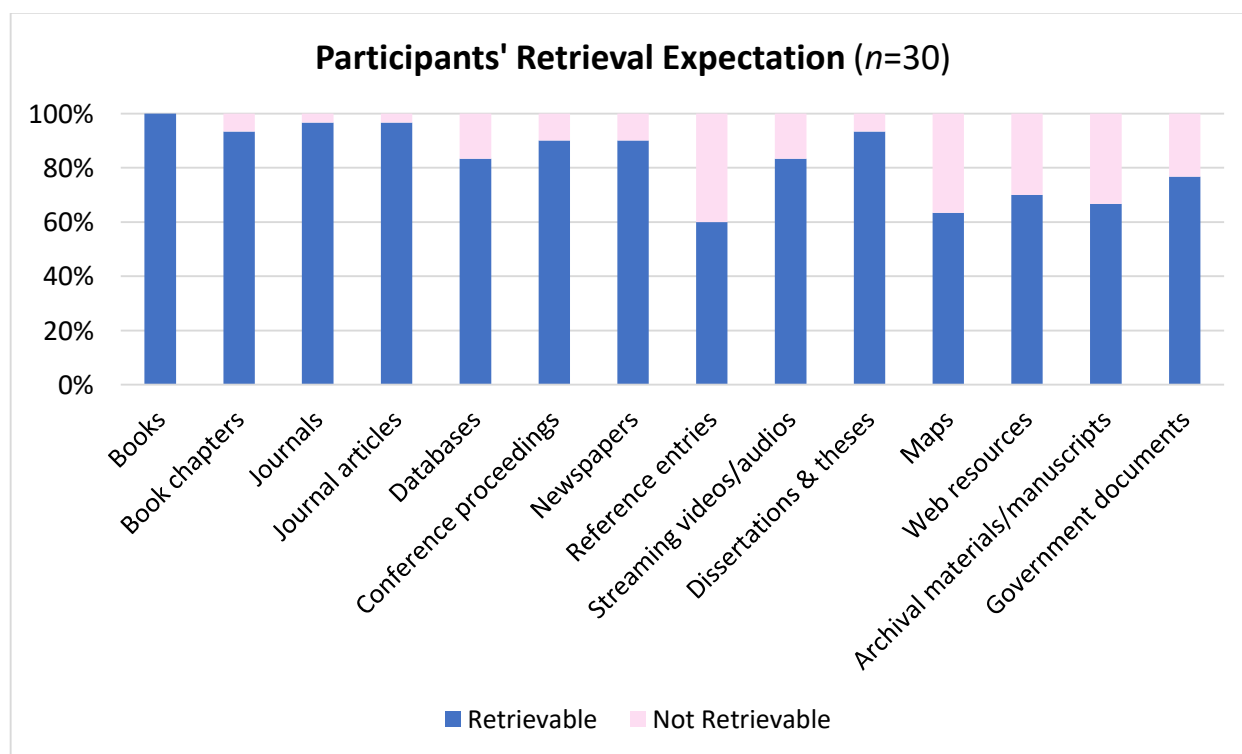
FIGURE 2. QUESTIONS 4-5: PERCEIVED MEANINGS OF SELECTED RESOURCE TYPE FACETS IN PRIMO

The five open-ended sub-questions grouped under Questions 4 and 5 aim to learn about survey participants' perceived understanding of the resource type facets in Primo. Based on a keyword search for *Beethoven*, participants were shown a screenshot of the first page of the search result with facets and were asked what the "Articles," "Book Chapters," "Scores," "Text Resources" and "Web Resources" facets meant to them. The first three are the resource type facets that are found in both Primo and WorldCat Discovery. The latter two are Primo-specific facets and were included because the author found them unclear and thus wanted to see what participants' perceived understanding was.

For the "Articles" and "Scores" facets, nearly all participants described them as articles from journals/magazines/serials/newspapers and musical scores respectively. For "Book Chapters," most participants referred this facet to chapters/sections of books. Interestingly, five (16.7%) responses specifically denoted "Book Chapters" as chapters from *ebooks*. This data makes one wonder whether participants perceived this facet as covering only ebook chapters, and not chapters from print books.

For the "Text Resources" and "Web Resources" facets, participants gave a wide variety of answers and showed apparent confusion. While four (13.3%) participants were unsure about the meaning of "Text resources," others made creative guesses such as "Something written… but not a book or article???," "any written, unpublished text perhaps? Like a white paper or report?," "Anything published in print format," "Textual matter, so either books or serials, but this excludes audio and audio-visual resources […] However it certainly could include theses and dissertations, and online textual content (textual web sites, blogs etc.)," and "Something not able to be described by other facets" (see Table 1). In short, the common descriptions for this resource type facet are something textual and in print/physical format.

TABLE 1. OPEN-ENDED RESPONSES TO QUESTION 5A – "WHAT DOES 'TEXT RESOURCES' MEAN TO YOU (IN PRIMO)?" (*n*=30)

1	Resources other than published volumes
2	materials from printed sources
3	Anything like book, article, news article
4	Books, articles, book chapters
5	Something text-based-p[h]ysical?
6	Fixed
7	I have no idea! Something written… but not a book or article???
8	Printed resource
9	Anything published in print format
10	Physical holdings found in the library
11	Textual material
12	Physical texts – e.g. books, magazines, newspapers
13	Print matériels
14	Manuscript
15	literature, not visual/audio material
16	Not really sure
17	no idea… any written, unpublished text perhaps? like a white paper or report?
18	Unsure
19	Words (as opposed to music or scores)
20	PDF
21	Books and scholarly paper publications
22	Something not able to be described by other facets
23	Resources that include only, or mainly, text

24	In print
25	Works that consist of words but do not fit into other categories.
26	I would assume books and journals, but I don't think my system uses this
27	Textual matter, so either books or serials, but this excludes audio and audio-visual resources. So, no CDs, no LPs, no DVDs, no scores, parts, miniature scores, etc. However it certainly could include theses and dissertations, and online textual content (textual web sites, blogs etc.)
28	Don't know – vague and general
29	it means nothing but if I were to assume, I would say something in print
30	I am not certain what "Text Resources" means.

For "Web Resources," all participants referred this facet to websites, internet resources or things that are available online or electronically. One participant mentioned "libguides" in addition to websites. Others wrote "databases and ebooks," "Less-scholarly sources. Anything that contains the searched info," and "anything that involves a link to a web site, whatever the content…" (see Table 2). Hence, it seems that where the information is present was the main focus, regardless of what content the web resources contained.

TABLE 2. RESPONSES TO QUESTION 5B – "WHAT DOES 'WEB RESOURCES' MEAN TO YOU (IN PRIMO)?" (*n*=30)

1	Libguides, websites pointed to by the library chosen by librarians
2	anything web-based, including online encyclopedias, etc.
3	Online materials
4	Electronic resources
5	Something available through a website –ie through a browser, not necessarily free
6	Updating
7	Internet resources
8	Internet ressources [sic]
9	Anything published electronically
10	Online digital resources, either open access or subscription based
11	Web sites
12	Online journals, articles, streaming music
13	Databases and ebooks
14	Websites
15	available online
16	Resources that can be found from the web that are pertinent to the search
17	A public, free website
18	Websites that discuss Beethoven or mention his name
19	Web sites –only available on the web
20	Web sites or other web material (HTML)
21	Less-scholarly resources. Anything that contains the searched info.
22	Generally accessible content
23	Online resources, openly available
24	Online
25	Materials available on a website that do not fit into the existing categories.

26	eresources, but I hate that term for them
27	I guess, anything that involves a link to a website, whatever the content – visual, audio, text etc. If this catalogue is the McGill catalogue, for instance, I would imagine that it could include both web resources hosted at McGill (either made by McGill or not), and external resources - in which case sometimes the links might no longer work, but that's life.
28	Similar to a Google search
29	something off the internet
30	Web resources are likely websites that are "important enough" have been catalogued.

Questions 6-7: Perceived meanings of selected format facets in WorldCat Discovery

Questions 6 and 7 examine the format facets in WorldCat Discovery. Participants were asked to state what the facets "Articles," "Chapters" and "Computer file" meant to them. They were also asked to indicate their perceived differences between "Musical Score" and "Downloadable Musical Score" and between "Internet Resource" and "Website." The first two facets serve as a comparison against those in Primo. The last facet and the two comparison questions were included as the author found them ambiguous and thus wanted to identify participants' understanding.

For "Articles" and "Chapters," all participants shared a similar understanding of the facets in WorldCat Discovery as they had in Primo, i.e. "Articles" are articles from journals/magazines/serials/newspapers and "Chapters" are chapters from books/ebooks. Regarding the difference between "Musical Score" and "Downloadable Musical Score," 26 (86.7%) participants thought that the former refers to physical scores while the latter means online scores. One (3.3%) participant wrote that "Musical Score" refers to physical or downloadable scores whereas "Downloadable Musical Score" refers to scores that are not physical. One (3.3%) believed that "Musical Score" can be "any type of score – either printed or paper, or available in microform, or in electronic format" and "Downloadable Musical Score" is a score that is "definitely downloadable." One (3.3%) perceived that the two facets refer to "Older scanned music vs. purely online." One (3.3%) did not know how the facets classify the difference (see Figure 3).
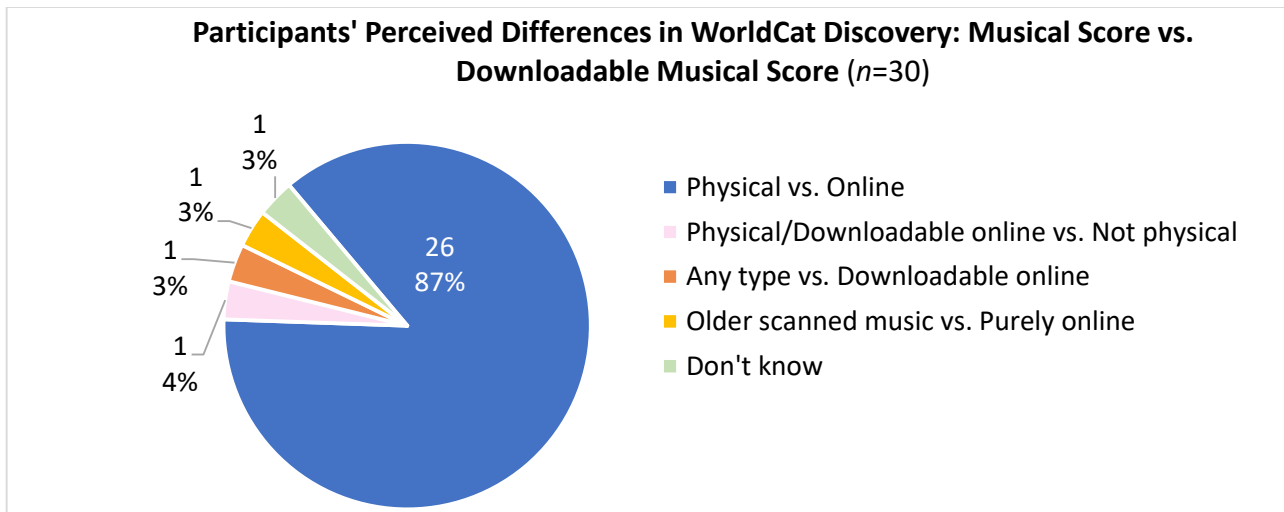
FIGURE 3. QUESTION 6C: PERCEIVED DIFFERENCES BETWEEN "MUSIC SCORE" AND "DOWNLOADABLE MUSICAL SCORE" IN WORLDCAT DISCOVERY

As for the "Computer file" facet, a variety of responses were received. In general, 12 out of 28 (42.8%) participants responded that "Computer file" is a digital file that can be downloaded or are stored in a computer/server. Eight (28.6%) participants perceived it as a disk/CD-ROM/file in a physical medium. Four (14.3%) expressed that they did not know what the facet meant. Two (7.1%) perceived it as an archival file. One (3.6%) wrote that it is unpublished online resource, and one (3.6%) guessed that it refers to a non-textual file. In sum, the majority saw "Computer file" as referring to a digital file that exists in a computer/server or in a physical format.

When being asked to state the difference between "Internet Resource" and Website," obvious confusion was again observed. Nine of 28 (32.1%) participants expressed that there was no difference. Five (17.9%) wrote that they were not sure. Five (17.9%) indicated that "internet resource" is broader and "website" is a specific type of internet resource. Three (10.7%) participants wrote that these terms refer to subscription and free web content respectively. Six (21.4%) gave varying responses such as "Scholarly and credible vs less-so" and "Internet resource is deeper in content" (see Table 3).

TABLE 3. RESPONSES TO QUESTION 7B – "WHAT ARE THE DIFFERENCES BETWEEN 'INTERNET RESOURCE' AND 'WEBSITE' (IN WORLDCAT DISCOVERY)?" (*n*=28)

1	No difference here
2	website is a specific type of internet resource
3	Not sure…
4	Internet resources seem to point to electronic scores. I'd expect a website to be an open access site. I admit that it's highly confusing however!
5	First is an electronic object accessible via a subscription? Second available via a website/through a browser?
6	Internet resource is deeper in content.

7	I don't know!
8	Website is specific. Internet resource is broad
9	Subscription or open access resource vs free web content
10	I don't know
11	Nothing – both could mean a paid subscription or a free online resource
12	Not clear
13	I'm not sure
14	Internet resource includes websites but could also include files and random things in different formats on the internet
15	I would expect these are the same thing
16	An internet resource is a general category, while a website denotes a specific location for retrieving information.
17	Not sure what is meant
18	Naxos for example
19	Scholarly and credible vs less-so
20	Subscription vs generally accessible content
21	Not clear
22	More or less the same
23	Internet resource is a broad category and website is a subset of possible types of internet resources
24	internet resource suggests that a vendor has put together a product (database, collection, exhibit, etc) while a website is just a website
25	Hm. I guess that "website" would simply point to a given website, probably to the intro page or whatever. "Internet resource" might be any given resource available through a link - perhaps a PDF, or a video, whatever, but not a complete web site?
26	unknown
27	I am not sure
28	I do not feel there should be a difference between these two categories.

Discussion

From the survey results, it is apparent that both Primo and WorldCat Discovery exhibit clarity problems in how certain resource type and format facets are named, and librarians displayed difficulty in understanding what they meant. What follows is a discussion of the two discovery systems' treatment of the terms that cause confusion, and the impact of these issues on discovery.

Resource type facets in Primo

In Primo, the items shown in the result list under each of the "Articles," "Book Chapters," and "Scores" facets largely reflect the same resource types perceived by participants. One possible inaccurate understanding of the "Book Chapters" facet, however, is the specification of ebooks rather than all books in both print and electronic formats. According to Ex Libris' Knowledge Center, things will fall under the "Book Chapters" facet if the MARC Leader/06-07 is aa (i.e. language material and monographic component part), or, Leader/06-07 is ab (i.e. language material and

serial component part) and 008/21 is m (i.e. monographic series),[29] or if it is provided in the central index. Hence, the facet "Book Chapters" is not restricted to digital or electronic format, but would cover all books in both print and electronic versions based on the MARC mapping.

For the facets of "Text Resources" and "Web Resources," there was evident confusion among participants. According to Ex Libris' Knowledge Center, "Text Resources" is mapped to materials that have MARC Leader/06 as m (i.e. computer file/digital material) and 008/26 as d or e (i.e. document or bibliographic data), or as provided in the central index. A look at the documentation for the previous version of Primo hints that this resource type facet includes "text resources that cannot be identified as a book, journal, or article."[30] Yet, nearly all participants failed to determine how "Text Resources" differed from other types of textual materials such as books, journals, and dissertations. Only two (6.7%) participants more closely associated "Text Resources" with "something not able to be described by other facets" and "works that consist of words but do not fit into other categories."

Regarding "Web Resources," Ex Libris' Knowledge Center indicates that materials with MARC Leader/06 as m (i.e. computer file/digital material) and tag 008/26 as j (i.e. online system or service), or, MARC Leader/06 as a (i.e. language material), Leader/07 as b or i or s (i.e. serial component part, integrating resource, or serial) and tag 008/21 as w (i.e. updating web site),[31] or as provided in the central index, would go to this "Web Resource" facet. Thus, most participants correctly connected this facet with online resources and websites.

In summary, survey participants were confused with some of the facets presented, and there are gaps between their understanding and what the facets would retrieve. So, are the five Primo facets examined here helping users quickly find relevant information, as intended by faceted searching? There are undoubtedly designated retrieval criteria in the documentation for "Text Resources" and "Web Resources," for example. However, how helpful are these criteria, when both "Text Resources" and "Web Resources" retrieve webpages, blog posts, online articles on magazine websites, etc.? This is puzzling and creates confusion for users.

Format facets in WorldCat Discovery

While naming and definitions of resource type facets in Primo is perplexing, the same can be said for WorldCat Discovery. While most survey participants expected the "Chapter" facet to retrieve book chapters, a close examination of the search result was shocking. Based on a keyword search

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[29] "Mapping to the Display, Facets, and Search Sections in the Primo VE Record," Ex Libris Knowledge Center, Ex Libris, accessed March 18, 2024, https://knowledge.exlibrisgroup.com/Primo/Product_Documentation/020Primo_VE/Primo_VE_(English)/120Other_Configurations/Mapping_to_the_Display%2C_Facets%2C_and_Search_Sections_in_the_Primo_VE_Record.
[30] "The Display Section," Ex Libris Knowledge Center, Ex Libris, accessed March 18, 2024, https://knowledge.exlibrisgroup.com/Primo/Product_Documentation/Primo/Technical_Guide/010The_PNX_Record/040The_Display_Section.
[31] "Mapping to the Display, Facets, and Search Sections in the Primo VE Record."

for *Beethoven* in the author's home library, which uses WorldCat Discovery, "Chapter" does not point users to book chapters but to papers from conference proceedings! All 41 items retrieved were conference proceedings on science/engineering topics from an IEEE subscription (see Figure 4). There were no resulting book chapters or books, nothing about Beethoven, the composer, and nothing related to arts or humanities. What does OCLC say about this facet? According to the OCLC Support webpage, when a record is not in WorldCat and MARC tag 949 subfield x is o, the item will be mapped to the "Chapter" facet.[32] However, tag 949 is a local field defined by OCLC internally, and there is no documentation on the open web explaining what "o" refers to. It thus remains a mystery why conference proceedings would be treated as book chapters in WorldCat Discovery. This facet simply yielded irrelevant results, and in this instance, the performance of this discovery tool proved unacceptable.

FIGURE 4. EXCERPT OF A KEYWORD SEARCH RESULT FOR BEETHOVEN USING THE "CHAPTER" FACET IN WORLDCAT DISCOVERY.

The facets "Musical Score" and "Downloadable Musical Score" provide similarly disconcerting outcomes. Looking at the search results for *Beethoven*, the "Musical Score" facet covers both

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[32] "Format Display in Search Results," OCLC Support, OCLC, accessed from March 18, 2024, https://help.oclc.org/Discovery_and_Reference/WorldCat_Discovery/Search_results/Format_display_in_search_results.

physical and online scores, not just physical scores. This is confirmed by WorldCat Discovery's documentation that scores are grouped under this facet when MARC Leader/06 is c or d (i.e. notated music or manuscript notated music) and there is no mention of format as a facet criterion.[33] For a general facet such as "Musical Score," it may make sense to cover scores of all formats. However, there is misalignment with participants' perceived understanding of the more peculiar facet "Downloadable Musical Score." Incompatible with the literal meaning of the word "downloadable," the "Downloadable Musical Score" facet retrieves not only downloadable scores but also online scores that are view-only and cannot be downloaded, e.g. those from the database *Music Online: Classical Scores Library* by Alexander Street Press. This is because scores that have MARC Leader/06 as c or d (i.e. notated music or manuscript notated music), tag 008/23 as s (i.e. electronic) and the presence of a link in tag 856 are all placed under the "Downloadable Musical Score" facet. There is no additional element in place to distinguish whether an online score is downloadable or view-only. Search results will therefore automatically return both downloadable and non-downloadable digital scores. "Downloadable Musical Score," in this case, is misnomer that retrieves results that will surely baffle users.

The "Computer File" facet, although a variety of responses were received, does not pose as much of a discrepancy. According to OCLC Support, if MARC Leader/06 is m (i.e. Digital material consisting of computer software, numeric data, computer-oriented multimedia, or online services or systems) and the document type is not game, interactive multimedia, or serial, then the item goes to the "Computer File" facet.[34] Participants' responses were therefore generally correct in determining that this facet refers to digital files stored in a medium/computer/server.

Lastly, the facets "Internet resource" and "Website" are noticed to create the most ambiguity among all format facets studied. In the OCLC documentation, "Internet Resource" refers to items that are not in WorldCat. On the other hand, "Website" is used for records that have MARC Leader/06 as a or t (i.e. language material or manuscript language material), Leader/07 as i (i.e. integrating resource), 008/23 is s (i.e. electronic) and a web link is present in tag 856. "Website," then, should direct users to online resources that primarily have textual content and are accessible via web links. However, when examining search results, there is no apparent difference between the two facets. A keyword search for *Beethoven* in the WorldCat Discovery from the author's home library yielded only one result under the "Internet Resource" / "Website" facets. When doing a broader keyword search for *Music*, 131 catalogue records were retrieved. However, these records were again covered by both facets, and nothing was unique to the "Website" facet. This raises the question: what is the nature of an "Internet Resource" as compared to a "Website"? The purpose of distinct format facets is to help users specify the format of resource they need, but WorldCat Discovery has failed to provide the clarity necessary to make this facet useful.
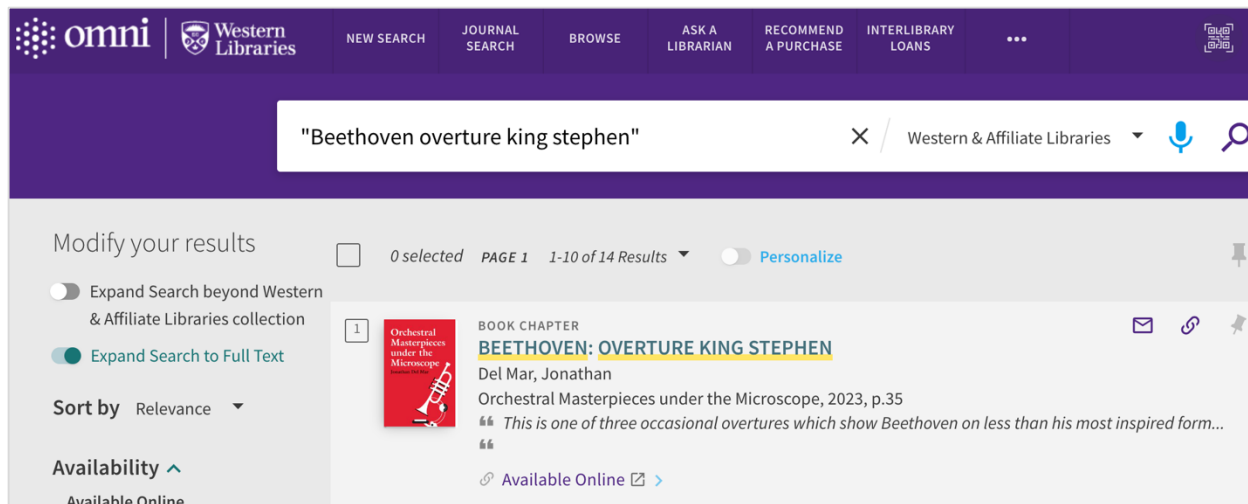
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[33] "Format Display in Search Results."

[34] "Format Display in Search Results."

Information discoverability

In addition to studying the resource type and format facets identified in Questions 4 to 7, it is also worth examining how the two discovery tools handle known item searches. In the case of a book chapter, users will have two rather different experiences. In a chapter search for "Beethoven Overture King Stephen" for instance, Primo shows the book chapter record at the chapter level and the link provided takes users straight to the specific chapter needed (see Figure 5a). This is straightforward and requires no guessing on the part of the user. However, things are not the same in WorldCat Discovery. Users will not see the chapter title "Beethoven Overture King Stephen" as the prominent information in the entry. WorldCat Discovery will instead show the book title "Orchestral Masterpieces under the Microscope" in the result list, and the chapter "Beethoven Overture King Stephen" will only appear as part of the content notes (see Figure 5b). Hence, users may easily miss it and think that the library does not have the book chapter queried if they do not recognize the need to also look at the content notes displayed further down in the record. This book title-level display of book chapter results is possibly due to WorldCat Discovery's catalogue record-driven information retrieval approach which relies on the book-title level MARC records in the WorldCat database. As a result, WorldCat Discovery retrieves results based on the data in a specific MARC tag rather than on a central index or knowledge base. Thus, if the MARC record of a book does not have data entered in the formatted content notes in tag 505, none of the chapters may be discovered. Book chapters are therefore not as easily discoverable in WorldCat Discovery as they are in Primo.

FIGURE 5A. A KNOWN ITEM SEARCH FOR BOOK CHAPTER "BEETHOVEN OVERTURE KING STEPHEN" IN PRIMO. THE EMPHASIZED TITLE IS THE CHAPTER TITLE SEARCHED.

FIGURE 5B. A KNOWN ITEM SEARCH FOR BOOK CHAPTER "BEETHOVEN OVERTURE KING STEPHEN" IN WORLDCAT DISCOVERY. THE EMPHASIZED TITLE IS THE BOOK TITLE, NOT THE CHAPTER TITLE.
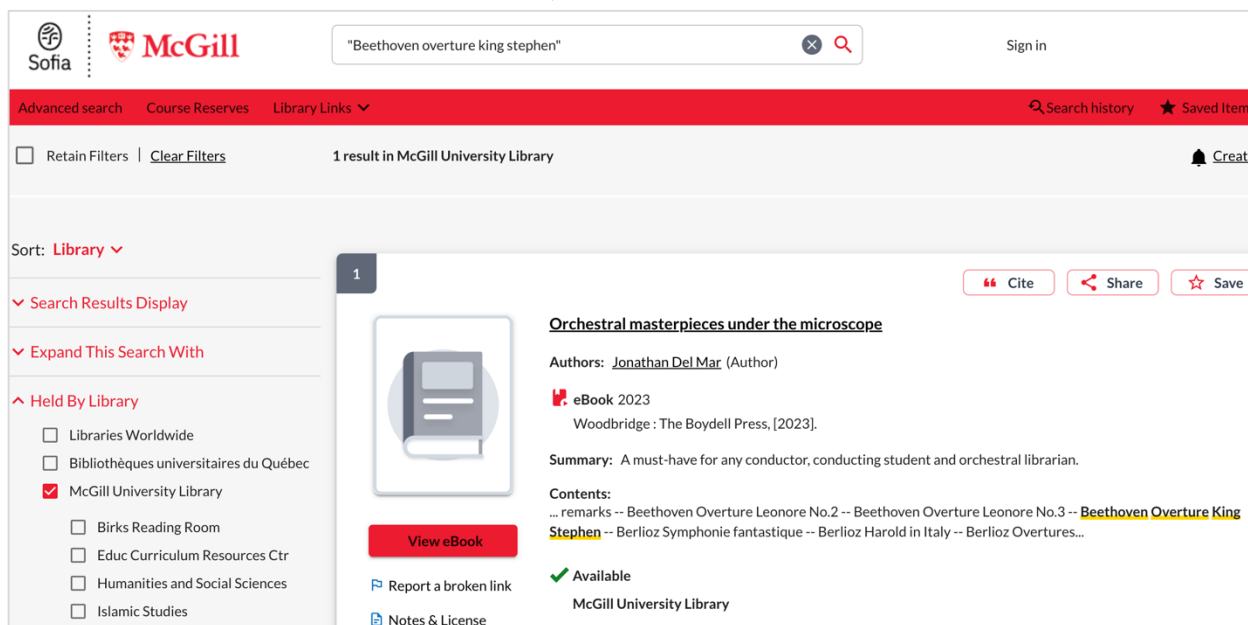

Another comparison worth looking at is a known database search, since providing easy access to subject databases is an essential first step in a scholarly search, and users may likely start with the single search box in the discovery layer. In Primo, this search involves the "Databases" facet. By contrast, in WorldCat Discovery, one must make use of the "Website" facet. Using the major music database *RILM* as an illustration, a keyword search for *RILM* in the discovery layer of University of Western Ontario, University of Toronto, and Queen's University, all of which use Primo, returns *RILM* as the eighth, twelfth, and twenty-seventh hit in the result list respectively as of March 18, 2024. This is not ideal as users would usually look only at the first results page[35] or the first few results on the list,[36] and any results beyond the first page run the chance of being overlooked. Of course, using the "Databases" facet could immediately separate *RILM* from the rest, but this would require an extra step by the users. One convenient solution is to use the Resource Recommender function in Alma, which is not only a library services platform itself, but also manages functions in the Primo discovery layer. By assigning a searchable tag to *RILM* in Alma, Primo would display *RILM* as a suggested database at the top of the brief result list upon a simple keyword search, and this

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[35] Bernard J. Jansen and Amanda Spink, "How are We Searching the World Wide Web? A Comparison of Nine Search Engine Transaction Logs," *Information Processing and Management* 42, no. 1 (2006): 257. https://doi.org/10.1016/j.ipm.2004.10.007.

[36] Tamar Sadeh, "User Experience in the Library: A Case Study," *New Library World* 109, no. 1/2 (2008): 15. https://doi.org/10.1108/03074800810845976.

could put a spotlight on *RILM* and direct users to the database effectively (see Figure 6).[37] Regarding WorldCat Discovery, a keyword search for *RILM* will result in it being listed as the sixth item in the search result at the author's library. Since there is no facet for databases in WorldCat Discovery, users have to creatively select the "Internet Resource" facet or the "Website" facet in order to arrive at *RILM* as their first result. This additional step does not help offer a smooth information discovery experience. Furthermore, there is no resource recommendation customization similar to Primo to enhance ease of access. Of course, libraries often provide a browsing option via the Database A-Z list, but this requires users to navigate beyond the single-search box. Thus, from the search functionality perspective, Primo is demonstrated to provide better database discovery than WorldCat Discovery.

FIGURE 6. A KNOWN ITEM SEARCH FOR DATABASE RILM IN PRIMO IN WHICH RILM HAS BEEN CONFIGURED AS A "BEST BET" TO FACILITATE EASY ACCESS TO THE DATABASE
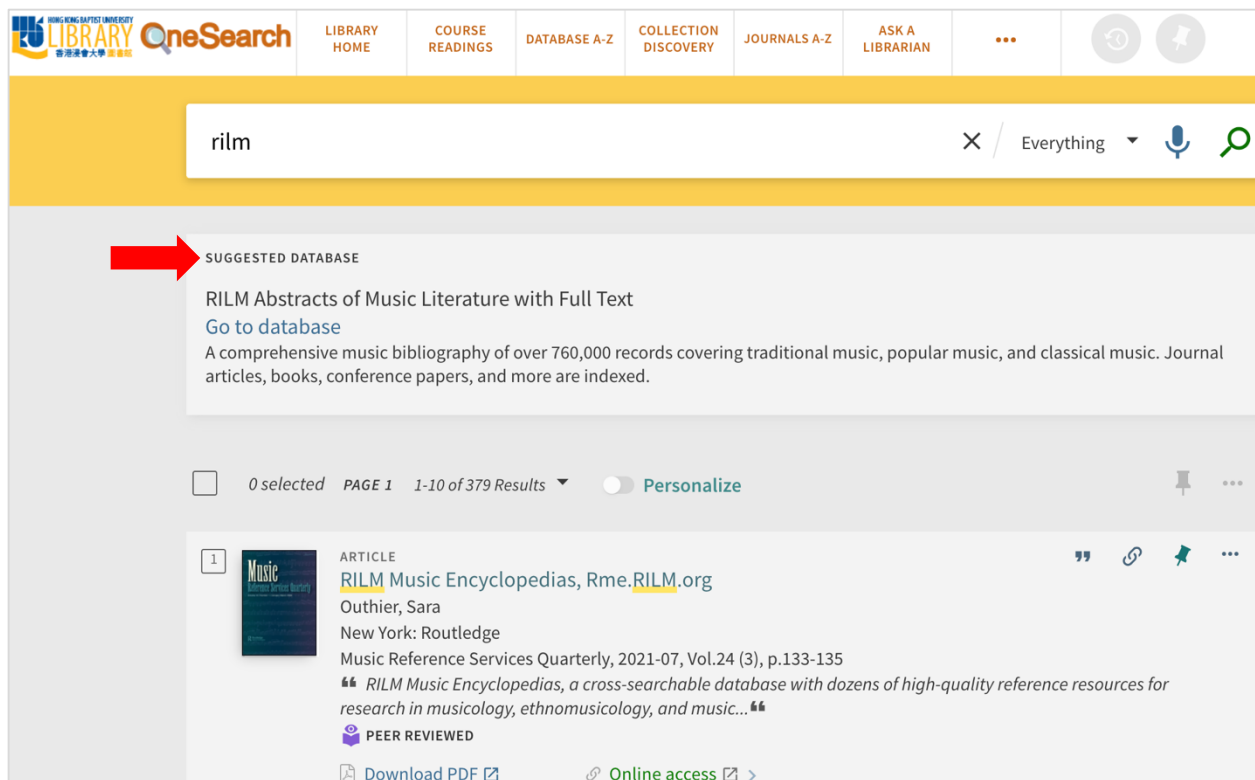
While looking at *RILM*, it is also useful to see how discoverable *RILM* contents are in both discovery tools. Since *RILM* is exclusively available on EBSCO and its metadata is not shared with other vendors and system providers, *RILM* content is deemed not retrievable *prima facie*, except in

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[37] "Resource Recommender for Primo VE," Ex Libris Knowledge Center, Ex Libris, accessed March 18, 2024, https://knowledge.exlibrisgroup.com/Primo/Product_Documentation/020Primo_VE/Primo_VE_(English)/120Other_Configurations/010Resource_Recommender_for_Primo_VE.

EBSCO's own discovery system. This is true for Primo. For example, in a known journal article search in Primo for "Recession, reflation: Skempton, Finnissy and musical modernism's classical roots," which is available in the database *RILM with Full Text*, the record retrieved does not point users to *RILM* due to the unavailability of *RILM* metadata in Primo. Instead, the record includes links to other databases that also have this article indexed, such as *Music Periodicals Database*. However, when doing the same search in WorldCat Discovery, a *RILM* link will in fact turn up, despite the lack of *RILM* metadata in its central index. A detailed examination revealed that the retrieval was a result of WorldCat Discovery populating information from its search box and executing an indexed field search on the EBSCO platform, i.e. (AU whittall) AND (IS "00274666") AND DT 2018. WorldCat Discovery did not rely on a central index or knowledge base; the results were simply the work of a Boolean search. However, a few more test searches showed that such "copy-searching" was not consistently performed by WorldCat Discovery and the *RILM* links did not always surface in the search results. The reason for this inconsistency cannot be ascertained at this time. However, this creative workaround is a bonus, enabling the discovery of exclusive content that would otherwise remain undiscovered. This analysis also demonstrates that because of the exclusiveness of metadata and the protective policies of information providers, it is unfortunately still necessary to introduce subject databases to users and to teach database searching, contrary to the ideal world envisioned by earlier researchers. Instead of teaching all resources, it now becomes a question of what "extra" databases librarians have to teach on top of teaching the discovery tools, taking into account what is not discoverable there. In fact, bypassing the discovery tool altogether and going directly to the databases may still be common practice by some librarians.

One more comparison that shows the difference in information discoverability between discovery systems is the retrieval of reference entries. In the survey, reference entries received the lowest retrieval expectation, with only 18 (60%) participants stating positive expectations. So, can reference entries be retrieved via discovery tools? When using the same keyword search for *Beethoven* in Primo and filtering the results using the "Reference entries" facet, Primo retrieves encyclopedia articles about Beethoven in reference resources from various disciplines such as the *Oxford Dictionary of Music*, *New Oxford Rhyming Dictionary*, *Oxford Essential Quotations*, etc. If the keyword is changed to the name of a living composer such as Kaija Saariaho, who has been written about by music scholars but less so by researchers in other disciplines, Primo would suitably point users to major music reference sources such as the *Oxford Dictionary of Music*, the *SAGE International Encyclopedia of Music*, *Contemporary Musicians*, and *New Grove Dictionary of Music and Musicians*, as shown in Primo at the University of Toronto Library. However, in WorldCat Discovery, there is simply no related facet that could enable such filtering or metadata in its central index or knowledge base to facilitate discovery of entries from reference sources. This is an area of WorldCat Discovery that needs improvement.

Limitations

This paper focuses on specific resource type facets in Primo and format facets in WorldCat Discovery. The selections were made based on the author's frustration when using these facets. Hence, this study does not attempt to examine all resource type or format facets in a comprehensive manner; instead, it offers a snapshot view of some of the problems found as a way to ignite critical thinking about and evaluation of the two discovery systems Canadian libraries use the most. Future research could certainly look at all facets in detail and provide a comprehensive comparison. Another limitation of this study is the relatively small sample size and the focus on music librarians' perspectives rather than that of general users. Thus, research capturing a broader audience's views could offer a complementary view on these facets.

Another consideration is that technologies used in discovery tools change rapidly, and the contents available in the CDIs of both Primo and WorldCat Discovery may change or expand on a daily or weekly basis. Issues reported in this study are limited to the state of things in moment of active research. Nonetheless, the findings can serve as a good comparative overview of the current state of Primo and WorldCat Discovery.

Conclusion

In this study, it was found that the meaning of several of the facets under examination is rather unclear and ambiguous and does not align with users' perceived understanding. This ambiguity has led to confusion among survey participants who expressed uncertainty regarding the types of information that would be retrieved in various situations and hindered a good search experience. In addition, the MARC mappings and retrieval mechanisms currently in place do not always retrieve the types of information suggested by the facets. As McGrath writes, the performance of facets intertwines with facet vocabularies, metadata, and interface design, and a carefully designed faceted search increases both precision and recall.[38]

The analyses and observations described in this study show that there is opportunity for significant improvement in faceted searching for both discovery tools. They also reveal the inadequacy of Primo and WorldCat Discovery to serve as a true one-stop shop for music information due to the indiscoverability of certain types of resources, such as reference entries and contents from databases like *RILM* that work only with selected vendors. While exclusiveness of metadata and the noncooperation between system and information providers may be attributed as one of the causes, reliance on cataloguing records alone without the addition of the central index or knowledge base can also have a negative impact on information discovery.

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[38] Kelley McGrath, "Musings on Faceted Search, Metadata, and Library Discovery Interfaces," *Cataloging & Classification Quarterly* 61, no. 5–6 (2023): 440, https://doi.org/10.1080/01639374.2023.2222120.

So, what does this mean for librarians? No system is perfect, and areas for improvement are to be expected. For librarians who are tasked to teach searching skills, it is important to be aware of the strengths and weaknesses of each discovery system so that workarounds and alternative solutions can be planned and introduced to users. If librarians themselves are not familiar with the limitations of their discovery tools and are not aware of what can and cannot be retrieved, it would not be realistic to expect users – especially students – to navigate their own research journeys with few hurdles and little stress, or not to abandon the library catalogue and resort to Google. Awareness of the capabilities of various discovery tools also allows librarians to make enhancement requests to system vendors for the betterment of the whole community. Another way to expand information discoverability is to work with database vendors and compel them to demonopolize metadata. This can be done regardless of what system a library uses. Library personnel can also advocate within user communities such as Music OCLC Users Group (MOUG), Ex Libris Users of North America (ELUNA), and the Program for Cooperative Cataloging Consultation Group for Library Systems and Vendors. With concerted effort, librarians can change the (information) world!

Author Declaration

I confirm that no funding was received for this work. There are no known conflicts of interest associated with this publication and there has been no financial support for this work that could have influenced its outcome. The questionnaire survey mentioned in this paper has been reviewed and approved by the Research Ethics Board of McGill University.

Appendix

Questionnaire Survey

Q1. I am:

a librarian, archivist, professor or a staff member working in a library/archive/library science faculty

a non-library faculty member/researcher

a full-time student

other (please specify) _____

Q2. Which discovery system is currently used by your institution?

EBSCO Discovery Service

Ex Libris Primo

Ex Libris Summon

OCLC WorldCat Discovery

SirsiDynix Enterprise

I am not sure

Other (please specify) _____

Q3. Which of the following do you expect a discovery system to be able to retrieve? (multiple selections allowed)

Books

Book chapters

Journals

Journal articles

Databases

Conference proceedings

Newspapers

Reference entries

Streaming videos/audios

Dissertations and theses

Maps

Web resources

Archival materials/manuscripts

Government documents

All of the above

Q4. Here are the search results based on a keyword search for Beethoven in **Primo**. Looking at the filters on the left-hand menu of the screenshot below:

    a.   What does "Articles" mean to you?
    b.   What does "Book Chapters" mean to you?
    c.   What does "Scores" mean to you?

Q5. Here are the search results based on a keyword search for Beethoven in **Primo**. Looking at the filters on the left-hand menu of the screenshot below:
  a. What does "Text Resources" mean to you?
  b. What does "Web Resources" mean to you?

Q6. Here are the search results based on a keyword search for Beethoven in **WorldCat Discovery**. Looking at the filters on the left-hand menu of the screenshot below:
  a. What does "Article" mean to you?
  b. What does "Chapter" mean to you?
  c. What are the differences between "Musical Score" and "Downloadable Musical Score"?

Q7. Here are the search results based on a keyword search for *Beethoven* in **WorldCat Discovery**. Looking at the filters on the left-hand menu of the screenshot below:
   a. What does "Computer File" mean to you?
   b. What are the differences between "Internet Resource" and "Website"?

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The *Secret Path* to Reconciliation:
Impact and Legacy of Gord Downie's Musical Activism

By Duncan McCallum

Abstract

In 2016, Canadian musician Gord Downie released a solo concept album titled *Secret Path*, which dealt with the death of Chanie Wenjack, an Anishinaabe boy who passed away after escaping an Ontario residential school in the 1960s. This album came just one year after the Final Report of the Truth and Reconciliation Commission (TRC) was published, marking a major national step in the reconciliation process. This, in combination with Downie's terminal brain cancer diagnosis that same year, gave the album a particularly heightened prominence within Canada. This paper examines Downie's album through the musicological framework of secondary musical witnessing, where Downie acts as a witness in defining the story of Chanie Wenjack. Through analyzing Downie's role as a musical witness, broader questions of Indigenous allyship are explored through the colonial lens of settler witnessing. This paper aims to explore the nuances and circumstances around *Secret Path* to understand its historical and cultural significance in the reconciliation movement upon its release, as well as the problems with its legacy related to Indigenous allyship when judged by modern standards as a way of demonstrating how far the reconciliation movement has progressed since 2016.

Article

Chanie Wenjack was an Anishinaabe boy who passed away after escaping an Ontario residential school in 1966. Chanie attended Cecilia Jeffrey Indian Residential School for three years in the early 1960s before planning his escape and journey home. After Chanie successfully escaped the school, the twelve-year-old boy then attempted to walk home on foot. Unbeknownst to Chanie, however, his home on the Marten Falls Reserve was over six hundred kilometres away from the residential school in Kenora, Ontario. Chanie succumbed to starvation and the elements within a few days of his escape and died on October 23, 1966.[1]

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[1] Ian Adams, "The Lonely Death of Charlie Wenjack," *Maclean's*, February 1, 1967.

Chanie's story is unfortunately not unique in Canada's long and dark history of residential schools. The Indian Residential School system, which began in the late nineteenth century, was funded by the Canadian government, and run primarily by the Catholic church. Children as young as three years old were forcibly removed from their homes and sent to boarding schools that were designed to "kill the Indian in the child."[2] It is estimated that 150,000 Indigenous, Métis and Inuit children attended residential schools throughout their existence in Canada (from the passing of the Indian Act in 1876 to the last school closing in Nunavut in 1997), with roughly 75% of all Indigenous children between the ages of seven and fifteen in attendance by 1930.[3] Human rights scholar Rosemary Nagy points out that this trauma not only affected the survivors but also the communities at large, stating that "the risk associated with historically traumatic events can accumulate across generations."[4] By 2003, one survey concluded that 37.2% of all Indigenous peoples living on reserves in Canada knew at least one parent who attended a residential school.[5] It is a shared trauma that transcends cultural borders and affects nearly every Indigenous nation and community in Canada to this day. As one residential school survivor explains, "Wherever we have travelled, we are different, but the stories are basically the same."[6] Indigenous advocates have been working tirelessly for years to define this cultural trauma, through collecting survivor testimonies and reclaiming cultures and languages. The push for reconciliation and allyship on the part of non-Indigenous Canadians, however, is a relatively new movement—at least in terms of national traction—yet a necessary endeavour and partnership on the path to achieving reconciliation. As Justice Murray Sinclair put it, "This is not an aboriginal problem. This is a Canada problem."[7]

Cultural trauma is defined by sociologist Jeffery C. Alexander as a collectivity of members who "feel they have been subjected to a horrendous event that leaves indelible marks on their group consciousness, forever marking their memories and changing their future identity in fundamental and irrevocable ways."[8] It is clear then to see how the legacy of residential schools falls under this definition of cultural trauma, given the scope and effect on Indigenous communities throughout

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[2] Amy Bombay, Kimberly Matheson, and Hymie Anisman, "The intergenerational effects of Indian Residential Schools: Implications for the concept of historical trauma," *Transcultural Psychiatry* 51, no. 3 (2014): 322. Quote originally from the Report of the Royal Commission on Aboriginal People (RCAP), 1996.

[3] Bombay, Matheson, and Anisman, "The intergenerational effects of Indian Residential Schools," 322.

[4] Rosemary Nagy, "Settler Witnessing at the Truth and Reconciliation Commission of Canada," *Human Rights Review* 21 (2020): 322.

[5] Bombay, Matheson, and Anisman, "The intergenerational effects of Indian Residential Schools," 322.

[6] Brieg Capitaine, "Telling a Story and Performing the Truth: The Indian Residential School as Cultural Trauma," in *Power Through Testimony: Reframing Residential Schools in the Age of Reconciliation*, ed. Brieg Capitaine and Karine Vanthuyne (Vancouver: University of British Columbia Press, 2017), 50.

[7] Mark Kennedy, "Teachings about aboriginals 'simply wrong', says Murray Sinclair," *Ottawa Citizen*, May 24, 2015.

[8] Jeffrey C. Alexander, "Toward a Theory of Cultural Trauma," in *Cultural Trauma and Collective Identity*, eds. Jeffrey C. Alexander, Ron Eyerman, Bernhard Giesen, Neil J. Smelser, Piotr Sztompka (Berkeley: University of California Press, 2004), 1.

Canada, and working to define this cultural trauma has been years in the making by Indigenous leaders and advocates. Arguably the most significant achievement of this work came in 2015, with the publishing of the Final Report of the Truth and Reconciliation Commission, commonly referred to as the TRC. This extensive project documented hundreds of first-hand testimonies of residential school survivors and the families of victims, as well as a list of calls to action to the Canadian government and population. Canadian journalist and Gitxsan Nation member Angela Sterritt explained how "the TRC led to significant changes in the way Canadians understand their own history, including Canada's treatment of Indigenous people" and was one of the first movements of its kind to bring this Indigenous trauma to a larger settler Canadian audience, in the hopes of sparking conversations about reconciliation.[9] When Canadian musician Gord Downie released the album *Secret Path* on October 18, 2016, he was able to capitalize on the achievements that had been made with the TRC and Indigenous reconciliation movements across Canada and worked as an ally to the cause. Downie acted as a secondary musical witness to Indigenous cultural trauma by telling the story of Chanie Wenjack and advocating for non-Indigenous allyship. As will be explored below, *Secret Path* was considered by many Indigenous and non-Indigenous Canadians to have contributed considerably towards reconciliation, while simultaneously being a problematic example of non-Indigenous allyship. Exploring these issues with Downie's work as an ally does not diminish the album's value in the reconciliation process, but instead demonstrates how much the conversations around reconciliation and allyship have changed since 2016. This album serves as a historical marker of early allyship to the reconciliation movement, with its successes building on work done by the TRC, and its problems only showing how far the movement has progressed since its release.

Gord Downie was a member of the Canadian rock group The Tragically Hip. The Hip, as they were commonly known, were most successful in Canada and indeed made a career writing about Canadian history, locations, and social issues. As *National Post* contributor Dave Kaufman wrote, "Although Downie sings of Canada, his songs are by no means patriotic, or no more than in the way that we're all influenced by where we're from. The band have never been so obvious as to drape themselves in a Canadian flag, but instead, they evoke that shared experience of what it's meant for many of us to grow up in Canada."[10] The Canadian poet, as Downie became known, often wrote about social and political issues that faced Canadians, both historical and modern. By this account, it is no surprise that Downie later chose to write songs that grappled with Canada's heinous legacy of the residential school system. In December of 2015, Downie was diagnosed with terminal brain cancer, and embarked on a final farewell tour across Canada with the Hip, the *Man Machine Poem*

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[9] Angela Sterritt, "Reconciliation in Canada," *The Canadian Encyclopedia*, December 16, 2020.
[10] Dave Kaufman, "How Gord Downie and the Tragically Hip became a part of our landscape, an experience in what it means to be Canadian," *The National Post*, July 21, 2016.

tour.[11] Throughout this tour, Downie began speaking of issues facing Indigenous peoples in Canada and how every Canadian has a role to play in the reconciliation process. Given his heightened status in Canadian media and popular culture more generally as a result of this tour, Downie was aware of his platform and the influence he had when discussing these issues. Following the conclusion of this final tour, Downie devoted the next year of his life to promoting his solo album, *Secret Path*.[12] Indeed, the album was released only three weeks after the Hip's final show in Kingston, Ontario.[13] This concept album tells the story of Chanie Wenjack, where Downie acted as a secondary musical witness in telling Chanie's story.

Secondary musical witnessing describes the process whereby an artist or composer takes on a historical event or cultural issue in which they personally were not present and seeks to define or explore the issue musically. As musicologist Amy Lynn Wlodarski defines it, a "musical witness embodies this dialogical relationship between art, history, and memory, in which 'memory and its meanings depend not just on the forms and figures in the [work] itself, but on the viewer's response to the [work], how it is used politically… who sees it under what circumstances, how its figures enter other media and are recast in new surroundings.'"[14] Put another way, musical witnessing allows difficult and often traumatic conversations to be held through music to reach audiences that may not be able to grapple with spoken or written testimony. Musicologist Maria Cizmic adds to this by stating that "Aesthetic works that foreground such fragmentation and disruption can engage complicated issues around suffering and historical memory and prompt audiences to experience empathy that widens their understanding of the world."[15] Given how little Indigenous cultural trauma and modern Indigenous social issues had been dealt with by non-Indigenous artists at the time, Downie was able to position himself strategically as a musical witness to reach his fanbase with music that was meant to spark conversations about reconciliation and allyship.

With *Secret Path*, Downie acted as a musical witness to Chanie Wenjack, as well as to the larger impact of Indigenous cultural trauma at the hands of the residential school system. Wlodarski notes that musical witnessing "reveals itself as 'never merely individual and never merely social, but rather [an art form] that operates at—or as—the jointure of the two.'"[16] To add to this, Downie's

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[11] Laura Fraser, "Tragically Hip singer Gord Downie has terminal cancer, band plans tour 'for Gord,'" *CBC News*, May 24, 2016.

[12] Gloria Galloway, "Gord Downie to release album, graphic novel about residential schools," *The Globe and Mail*, September 9, 2016.

[13] Michael Barclay, *The Never-Ending Present: The Story of Gord Downie and The Tragically Hip* (Toronto: ECW Press, 2018), 369.

[14] Amy Lynn Wlodarski, *Music Witness and Holocaust Representation* (Cambridge: Cambridge University Press 2015), 2.

[15] Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (Oxford: Oxford University Press, January 19, 2011), 20.

[16] Wlodarski, *Music Witness and Holocaust Representation*, 4.

album on the surface seems to be defining the cultural trauma of residential schools as it relates to Chanie's story, and how it fits into a broader legacy of Indigenous trauma. While this is true, a larger aim of the album is to bring this cultural trauma and history to a larger non-Indigenous audience in the hopes of sparking national conversations about reconciliation. Through working as a musical witness, Downie gives space for non-Indigenous listeners to be confronted with, and perhaps work through their understanding of, the history and legacy of residential schools. Métis artist David Garneau states that "In environments of perpetual conciliation, non-Indigenous people struggle with their inheritance of privilege, unlearn the colonial attitude, and work toward non-colonial practices," and building off of his argument, giving space for settlers to work through this privilege—in this case, an imaginary musical space—can be an important tool for settlers gain new perspectives and begin participating in the reconciliation process.[17] "All collective traumas have some bearing on national identity" and while this album tells the story of one residential school victim, it brings to light the larger collective and cultural trauma of the residential school system, its victims, and survivors in Canada, a reality all Canadians must face as a first step in the reconciliation process.[18]

Much like the effectiveness of reconciliation efforts when both Indigenous and non-Indigenous peoples participate, Wlodarski proposes that musical witnessing can only be successful when both the composer and the listener interact with the work.[19] This is something Downie was very cognisant of when composing this album. Musically, the style of the album is nothing new when compared to Downie's musical output with the Hip. While some of the songs off this album lean into folk-style traditions much more than the rock-oriented music of the Hip, I would argue that given the musical style of the album, *Secret Path* would have been well received musically by Downie's fanbase regardless of the subject matter. Given the circumstances around Downie's terminal diagnosis, his fanbase was eager to consume any new music he put out in the last years of his life, meaning Downie was able to use this to his advantage and share the story of Chanie and larger themes of residential schools and reconciliation as an ally. As journalist Alex Tesar so bluntly stated, "The fact is white people tend to listen to white people. But to the extent that Downie has shaped white Canada's perception of itself through his music, he is also the best ambassador to deliver hard truths to them."[20] Here, Tesar is suggesting that on top of Downie's beloved musical style, his lyrics have always shaped how Canadian fans think of themselves, and this album only

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[17] David Garneau, "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation, and Healing," in *Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada*, eds. Dylan Robinson and Keavy Martin (Waterloo: Wilfrid Laurier University Press, 2016), 24.

[18] Neil J. Smelzer, "Psychological Trauma and Cultural Trauma," in *Cultural Trauma and Collective Identity*, eds. Jeffrey C. Alexander, Ron Eyerman, Bernhard Giesen, Neil J. Smelser, Piotr Sztompka (Berkeley: University of California Press, 2004), 43. Found under subheading "Collective Trauma and Identity."

[19] Wlodarski, *Music Witness and Holocaust Representation*, 4.

[20] Alex Tesar, "Gord Downie's Path to Reconciliation," *The Walrus*, October 21, 2016.

builds on that legacy by addressing Indigenous history and cultural trauma as it relates to residential schools.

To get a better sense of the album and its unique musical voice, attention can now be turned to the first track to appear on the album: "The Stranger." This track serves as a setup for the album, introducing Chanie's story specifically by referring to Chanie as a stranger—that is, an unknown victim of residential schools—and discussing his "walk along the path," referring to his journey home while following the nearby train tracks. The second verse of the song begins by suggesting Chanie is resting, when he says, "I'm just catching my breath." Only two lines later, however, this phrase returns in a varied form, where Chanie states "Please just let me catch my breath," noting his struggle as he journeys alone, running from the residential school that he so fears will catch him and bring him back. This track also introduces larger themes of cultural trauma as it relates to residential schools and colonialism. For example, the lines "My dad, he's not a wild man" and "Doesn't even drink" poke at stereotyped racism aimed at Indigenous peoples. This creates an effective introduction to the nine other tracks that follow.[21]

What is of particular interest in this first track is Downie's use of the first person, singing "I am the stranger," or "I walk along the path" while telling the story of Chanie. Wlodarski notes how musical witnessing engages listeners "through a medium that secretes the intimate encounter associated with first-person testimonies."[22] That said, engaging with first-person testimony as a secondary witness is much different than defining a testimony as if one had gone through the trauma personally, and it is worth considering why Downie chose to write in this manner. Knowing that his audience would be primarily non-Indigenous Canadians who were originally fans of the Hip, speaking to the listener in the first person adds weight to the story and the message meant to be taken away. This is of course not without its problems, with Downie being a non-Indigenous settler witness speaking as if he were Chanie. I will return later to these specific issues with allyship, but it is worth noting here that the use of the first person is nonetheless quite an effective tool in drawing the listener into Chanie's story.

"I Will Not Be Struck" is the fourth track of this ten-track album, which reveals much more about Chanie's struggles. While "The Stranger" leans heavily into a folk style with Downie's unfiltered voice being accompanied by just a solo acoustic guitar, this track is similar to Downie's later work with the Hip being more rock and pop-oriented and serves as a good example of the range of musical styles Downie used on this album. Notice how in both songs the words "Secret Path" appear. Indeed, this titular phrase reoccurs in almost every track on the album. Given the songs tend to shift in and out of telling Chanie's story specifically and painting a larger picture of Indigenous cultural trauma, this repetitive device gives unity to the two narratives, showing how

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[21] Gord Downie, *Secret Path*, Arts & Crafts Productions AC123LP (October 18, 2016).
[22] Wlodarski, *Music Witness and Holocaust Representation*, 4.

one cannot be separated from the other. These tools Downie used garnered immense success nationwide for the reconciliation movement and non-Indigenous allyship, as will be explored below.

The success of *Secret Path* was felt almost immediately throughout Canada. Coming at a time when the TRC was just beginning to gain national traction, Downie was able to build off that work to help non-Indigenous people engage with reconciliation efforts. A major initial push of the TRC, a first step of sorts, was education initiatives. This album gave many pedagogical benefits to educators in teaching reconciliation in the classroom and communities. On top of the album's release, a picture book with Downie's lyrics printed as the text was also published with illustrations done by Jeff Lemire, as well as a short film that strung along the music videos of the album.[23] This led to teachers being able to use a variety of mediums to engage with Chanie's story and larger themes of Indigenous trauma and history. There is extensive news coverage from this time that shows how *Secret Path* was used in classrooms throughout Ontario, with one Peterborough elementary teacher using the album alongside Trent University's Indigenous history curriculum as a way of making the story of Chanie resonate beyond reading it as a testimony in a textbook.[24] Peterborough teacher Mitch Champagne said the timing of Downie's illness and heightened Canadian social status also played a big part in using this album in his grade 6/7 class at Immaculate Conception School, saying that "Because of Gord's popularity, the kids are going home and telling their parents what they're learning, then the parents are having these discussions about reconciliation at their tables and I couldn't ask for a better outcome than that."[25] Here Mr. Champagne was able to use *Secret Path* to engage his students in learning about the history of residential schools, while also using Downie's position as a famous Canadian musician to spark conversations about reconciliation with the students' families at home.

On top of being a useful educational tool, Downie set up *Secret Path* to give back to Indigenous communities and reconciliation endeavours through charitable donations, with 100% of the profits going to the University of Manitoba's National Centre for Truth and Reconciliation, where the archives of the TRC are housed.[26] On top of this, the Gord Downie and Chanie Wenjack Fund was set up as a registered charity that aims to "build cultural understanding and create a path towards reconciliation between Indigenous and non-Indigenous peoples" through charitable donations and social programming.[27] Given Downie passed away on October 17, 2017, only a year after the album's release, the Downie Wenjack Fund was also able to act as a sort of estate for the album, administering its continued use and protecting its legacy. This is all to say that Downie's work as a

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[23] Galloway, "Gord Downie to release album, graphic novel about residential schools."

[24] Greg Davis, "Peterborough teacher incorporates Gord Downie's 'Secret Path' for Indigenous history lessons," *Global News*, November 2, 2017.

[25] Davis, "Peterborough teacher incorporates Gord Downie's 'Secret Path' for Indigenous history lessons."

[26] Galloway, "Gord Downie to release album, graphic novel about residential schools."

[27] Gord Downie, *Secret Path Official Website*, Ogoki Post, Ontario: September 9, 2016. Found under "Donate" section of website.

musical witness was well received by non-Indigenous Canadians and did great charitable work in the name of reconciliation, but how was the album received by Indigenous communities? Put simply, this album was incredibly well received by Indigenous leaders and communities for the work it did. Most notably, Downie was presented with an Eagle feather and honorary Lakota name, *Wicapi Omani*, which translates to "Man Who Walks Among the Stars" on December 6, 2016, at the Assembly of First Nations in Gatineau, Quebec.[28] In this, he was accepted into the cultural community for the work that he did to bring Chanie's story to the nation.

As shown above, this album was generally quite well received at its release in 2016. While there are a host of issues this album brings with it when judging Downie's work as an ally by modern standards—that I will demonstrate below—there are several reasons why this album in particular was able to be so successful in its reception and legacy, not the least of which is it being a product of its time and circumstances. Prior to the publishing of the TRC, only one in every two Canadians knew of the existence of residential schools, much less their impact and harm on Indigenous communities and cultures.[29] This percentage rose to 66% by 2015, showing how real strides were being made in education and reconciliation efforts, upon which Downie was able to capitalize. As noted earlier, this album came only a year after the publishing of the TRC, which was a massive step forward in national public discussions on reconciliation. By the time of *Secret Path*, few non-Indigenous artists had engaged publicly with this topic in their music, certainly none with as large a national platform as Downie in the months following his terminal diagnosis. What is particularly interesting is that this album was not recorded at the time of the TRC's release nor Downie's illness. Indeed, Downie's biographer Michael Barclay confirms that *Secret Path* was originally recorded and mixed in November of 2013, three whole years before its release, with the titular track being performed live in Toronto as early as December 2014.[30] This suggests that Downie was aware of the work being done by Indigenous advocates at the time and waited for a time in which he could better contribute to the cause, mainly with the release of the TRC. Regardless of intentions, the timing aligned well to play off the work that had been done with the TRC as well as Downie's heightened social status and platform. To rephrase, the two came together at a time that made this album widely accessible and new. If this album were to be released today, it may not be as well received, especially given its problematic criterion with allyship and musical witnessing. This, however, only shows how the album was a product of its time and circumstance. Analyzing this album shows its historical context and how far the conversations around reconciliation have progressed since its release. Its problems when judged by today's social standards prove how much

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[28] John Paul Tasker, "'Man who walks among the stars': AFN honours tearful Gord Downie," *CBC News*, December 6, 2016.
[29] Nagy, "Settler Witnessing at the Truth and Reconciliation Commission of Canada," 225.
[30] Barclay, *The Never-Ending Present*, 366-368.

reconciliation efforts have evolved. I would argue then, that this album should not be used as a framework to be repeated but a historical marker of the early reconciliation movement.

As important an artistic and social endeavour as musical witnessing is, it almost always brings with it a host of potential problems too. On top of this, Downie's work as an ally when judged by modern standards reveals many flaws in his approach. The first of which, when considering Downie's place as a non-Indigenous settler witness, is the lack of Indigenous involvement in the creation of the album. In his theory on cultural trauma, Alexander discusses Max Weber's concept of carrier groups, which are defined as agents of the trauma process, and which often use their elite status in society and have "particular discursive talents for articulating their claim" and spread the message of cultural trauma to a wider audience.[31] While this is certainly true of Downie and his position as a musical witness, it also suggests that there were no Indigenous peoples doing work on the same level as Downie, which is far from true. Indeed, many Indigenous leaders and advocates had worked tirelessly to define the cultural trauma of residential schools, and there have been many Indigenous musical witnesses, some speaking of first-hand accounts, working on levels similar, if not greater than that of Downie's *Secret Path*. As Ojibwe journalist Jesse Wente points out, "From Tanya Tagaq and A Tribe Called Red to Rebecca Belmore and Alanis Obomsawin, from Joseph Boyden and Leanne Simpson to Zacharias Kunuk and Tara Beagan, there is a legion of Indigenous creators who have been embedded in reconciliation for years."[32] The main difference here was Downie's "elite status" in Canadian society at the time of the album's release. Still, in releasing this album Downie seems to take on the role of a carrier group himself, seemingly undermining—or at least not giving credit to—the decades of work that had been done by Indigenous communities.

Continuing to examine Downie's role as a carrier group through his musical witnessing, he invokes a sort of settler-focused hungry listening. Stó:lō/Skwah artist and scholar Dylan Robinson describes the term hungry listening in his book of the same name as one "derived from two Halq'eméylem words: shxwelítemelh (the adjective for settler or white person's methods/things) and xwélalà:m (the word for listening)."[33] With this term, Robinson challenges listening positionalities and how they affect engagements with Indigenous art and music among settlers. Building off this work, Downie engages with Indigenous stories through the dominant colonial medium of popular music meant for a non-Indigenous audience. Doing so places shxwelítemelh and xwélalà in conversation with each other and successfully creates what Robinson describes as "an admittedly uncomfortable pairing between Indigenous and settler orientations toward the world."[34] That said, this iteration of hungry listening in many ways goes against what Robinson is arguing for. Robinson's *Hungry*

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[31] Alexander, "Toward a Theory of Cultural Trauma," 11. Found under subheading "Carrier Groups."

[32] Jesse Wente, "With Secret Path, Gord Downie is illuminating a way forward to Indigenous Artists," *CBC Arts*, October 18, 2016.

[33] Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, (Minneapolis: University of Minnesota Press, 2020), 2.

[34] Robinson, *Hungry Listening*, 2.

Listening critiques how colonial attitudes can permeate even well-intentioned engagements with Indigenous music and culture, and *Secret Path* is no different in this respect. In essence, Robinson argues for a more equitable path towards reconciliation than the one Downie offers with his music, leaving a hunger for more Indigenous engagement and participation.

In the same vein of speaking on behalf of Indigenous voices, it is important to point out here that Downie was not the first artist to take on Chanie's story musically. Indeed, Métis and Mi'kmaq musician Willie Dunn released his single "Charlie Wenjack" in 1971, only five years after Chanie's death. This song was met with great success within Indigenous communities, where it connected "musically, socially, [and] culturally" with Indigenous peoples already familiar with Dunn's music, as well as the shared understanding of residential schools.[35] To continue drawing similarities to Downie and Dunn's versions of Chanie's story, the accompanying book by Lemire is also not unique to *Secret Path*. Stó:lō writer Lee Maracle worked with Dunn to release her short story "Charlie" in 1976, demonstrating how the book and music combination was a precedent set long before Downie ever heard of Chanie, and yet neither of these artists are taken into account in *Secret Path*.[36] As Heather Macfarlane argues in her paper on Dunn's music, Downie never cites or even acknowledges Dunn and Maracle's versions of Chanie's story, "which is telling of the cultural divide that exists between Indigenous and settler artists and audiences in Canada," where Downie promotes reconciliation completely removed from communal Indigenous narratives that are present in Dunn's music.[37] That said, while it is important to note the larger implications of Downie's work ignoring Dunn's contribution—and indeed many other Indigenous artists like him—Downie was, in many ways, able to bring this story to a larger audience that Indigenous artists like Dunn would have struggled to achieve in the 1970s. Downie's work as a solo artist taking on this topic without including other Indigenous voices should not, therefore, be viewed entirely as a negative given the message of reconciliation spread much further with Downie than it may have in the hands of other allies or Indigenous artists of this time. As Wente argues, those Indigenous artists who engaged themselves in the reconciliation process continue to provide "a pathway forward for the multiple nations that exist on this land—a pathway that Gord Downie just helped to illuminate for many."[38] So while this work did have a positive impact on giving voice to many Indigenous artists, activists, and knowledge keepers after the fact, it is unfortunate that Downie did not include these same voices or artists on his album and instead cemented his position as a carrier group of Indigenous cultural trauma as a white settler. Intentional or not, it is an unfortunate outcome of the album that stands on the backs of Indigenous advocates, often without the fandom realizing it.

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[35] Heather Macfarlane, "The Resurrection of 'Charlie' Wenjack," *Canadian Literature* 236 (2018): 94.
[36] Macfarlane, "The Resurrection of 'Charlie' Wenjack," 94.
[37] Macfarlane, "The Resurrection of 'Charlie' Wenjack," 94-95.
[38] Wente, "With Secret Path, Gord Downie is illuminating a way forward to Indigenous Artists."

When working as a settler ally to Indigenous trauma and reconciliation, intentions may be good, but the outcome can indeed still be problematic. Another issue with the album as it relates to allyship is that it lacks any suggestions on how to move forward. Philosopher Anna Cook argues that "we need to complicate the assumption that non-Native Canadians simply need to hear testimonies of residential school survivors in order to challenge their historical amnesia."[39] This is to say that learning about the history of residential schools is a starting point, and indeed the bare minimum that non-Indigenous Canadians must do to then start participating in the reconciliation process. Roger Simon, a public memory scholar, notes that "there is a difference between learning *about* and learning *from*" the history of residential schools.[40] To build off Wlodarski's notion of musical witnessing, being confronted with first-hand testimonies of residential school survivors brings with it an obligation as settler witnesses to this trauma, allowing oneself to experience the emotional impact of such stories. In essence, *Secret Path* does exactly what Cook argues against, and simply tells the testimony of one victim. This album does not offer any path forward for settler allies, nor does it tell the listeners how to responsibly witness this testimony as a settler witness. To echo Cook's argument, it simply does not go far enough. Perhaps this paper boasts a misleading title then, as this work offers no path forward, yet that does not mean the conversation has failed to move forward and evolved since the release of the album. As shown, this album had incredible success with both Indigenous and non-Indigenous fan bases, and yet when looking at the work objectively compared to today's standards in terms of Indigenous allyship, it is not without its problems. While the aim here is not to diminish the value of this album and the work it did, exploring its issues concerning allyship is an important aspect of understanding the larger reconciliation movement, and how much the landscape has changed since the album's release.

The reconciliation movement has come a long way since the TRC was published in 2015. Some major shifts in the aftermath of the TRC's "Calls to Action" included the implementation of residential school history curriculum in elementary and high schools across Canada.[41] At the time of *Secret Path*'s release, however, education initiatives were not so widespread, which is partly why Downie was able to find so much success with this album. With education seen now as a first step in the process of reconciliation and indeed one that has been widely implemented in schools, it is clear to see why Downie's album does not go far enough in its engagement with the topic when judged by today's standards, which brings to light the impact the reconciliation movement has had since 2016. Other major milestones for the movement included The United Nations released a Declaration on the Rights of Indigenous Peoples, which aimed to provide a roadmap for the Government of Canada and Indigenous peoples to "work together to implement the Declaration based on lasting reconciliation, healing, and cooperative relations." British Columbia became the

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[39] Nagy, "Settler Witnessing at the Truth and Reconciliation Commission of Canada," 220.
[40] Nagy, "Settler Witnessing at the Truth and Reconciliation Commission of Canada," 220. Emphasis in original.
[41] Sterritt, "Reconciliation in Canada."

first Canadian jurisdiction to implement this Declaration into its government in 2019, and on June 21, 2021, the Declaration received Royal Assent and became a federal Act.[42] Following that, the creation of the National Day for Truth and Reconciliation, announced by Prime Minister Justin Trudeau in 2018 builds off the Orange Shirt Day movement meant to bring recognition nationally to victims of residential schools.[43] The National holiday's implementation on September 30, 2021, of course, came in part after the discovery of hundreds of unmarked graves at former residential school sites throughout Canada, as well as increasing calls for an inquiry into missing and murdered Indigenous women and girls by Indigenous advocates, which were two major shifts in the public sphere that helped to reframe the movement by pointing out the continued problems that face Indigenous communities and the work that still needs to be done in the name of reconciliation and Indigenous allyship. Every major milestone just discussed, from social and political movements to terrible histories being revealed were all important steps forward on the path to reconciliation, and each represents the incredible momentum of the movement.

While the reconciliation process is indeed an ongoing endeavour, analyzing this album through a critical lens to point out its problems with allyship by today's standards shows how far the movement has progressed among settler allies since the release of *Secret Path* in 2016. There is still much work to be done as allies to Indigenous trauma and reconciliation, and this album serves as a reminder of what can be done by settlers of heightened social status in Canada, not as a framework to be repeated, but as a sentiment and goal to strive for. As Canada continues to confront these horrific testimonies and histories of residential schools, settler allies must remember the goals and mutual responsibilities of reconciliation. As Downie said himself, "The next hundred years are going to be painful as we come to know Chanie Wenjack and thousands like him—as we find out about ourselves, about all of us—but only when we do can we truly call ourselves, 'Canada.'"[44] Downie spent his final days speaking to non-Indigenous settlers in the hopes they would heed his call to participate in the reconciliation process and given I have spent much of this paper showing how far the movement has progressed since 2016, I now echo Downie's call to action, but with the understanding that the movement faces new problems, and requires new artistic responses that build off Downie's work and continue to promote settler allyship with equitable inclusions of Indigenous voices on a path towards reconciliation.

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[42] Government of Canada, "Reconciliation," *Crown-Indigenous Relations and Northern Affairs Canada*. July 13, 2022. Found under "Implementing the United Nations Declaration on the Rights of Indigenous Peoples Act" section of website.

[43] Sterritt, "Reconciliation in Canada."

[44] Downie, *Secret Path Official Website*. "Official Statement by Gord Downie." Found under "About" section of website.

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